

LINGERIE
NUMBER

VOGUE

JANUARY 1, 1915
PRICE 25 CENTS



THE VOGUE COMPANY, CONDÉ NAST
Publisher



"THAT SOMETHING NEW"

The New DOVELET Collar

REGISTER APPLIED FOR

Designed and Made by

TIMOTHY F. CROWLEY
INC.

ON SALE AT THE BEST SHOPS

LOOK FOR LABEL

A SKIN YOU LOVE TO TOUCH

BANISH the thought that you are doing the best you can by your complexion when you conceal, indifferently or otherwise, its faults and blemishes.

There is a reason—not to be ignored—why the thousands of keen, critical eyes, so ready to admire where admiration is deserved, so seldom rest on a skin that is truly pleasing.

That reason is that so few people really understand the skin and its needs.

They neglect it, then use some powerful remedy or treatment, thinking to undo by a miracle the havoc neglect has wrought.

Or, they take excessive care of it for a time, following beauty advice from here, there and everywhere, and then—forget it.

This spasmodic care and neglect of the skin will never produce "a skin you love to touch."

Who will willingly plead ignorance as an excuse for unattractiveness? Yet many there are who will have to confess that they do not know what they should about the skin and its needs.

DO YOU, FOR INSTANCE — ?

Do you, for instance, know that your skin has a powerful, persistent enemy—an outside enemy—that is constantly working against its loveliness?

If you consult a skin specialist today about some skin trouble, he will first of all look to this *outside* enemy for its cause.

Specialists are tracing fewer and fewer troubles to the blood—more and more to the direct lodgment of bacteria and parasites in the skin.

And this is an ever present enemy! It is no exaggeration to describe streets as slums from the bacterial point of view. This tiny enemy that works a mighty destruction is carried into the pores of your skin with every particle of dust, soot and grime. It becomes active and produces its evil effects the moment the resistive powers of your skin are weakened.

EXAMINE YOUR SKIN CLOSELY!

Really study it! Find out just the condition it is in.

You may be leaving it in one of the weakened conditions that provides the very best soil for the thriving of bacteria.

Are there little rough places in it that make it look scaly when you powder?

Is it colorless, sallow, coarse-textured or excessively oily? Perhaps you will find that bugbear of so many—conspicuous nose-pores.

NEEDLESS? ABSOLUTELY!

It is unnecessary for your skin to be in any of these conditions that are condemning it to still greater unattractiveness.

Yours is not a lifetime skin—it is continually changing. Every day, in bathing, you rub off dead skin. As this old skin dies, *new* forms.

This is your opportunity. You can gain the charm of "a skin you love to touch" by making this new skin so strong, healthy and active that it will ward off the constant attack of its greatest enemy.

Why it is so rare. Even the most forlorn complexion may hope—yea, more—may begin tonight to lay up for itself that loveliness it has coveted so long.



THE ADVICE OF SKIN SPECIALISTS

In the books that noted skin authorities have written you will find this advice: The best way to make your skin so strong and active that it will resist its greatest enemy is by proper cleansing with a soap carefully prepared to suit the nature of the skin.

It was to meet the need of such a soap that John H. Woodbury, after thirty years' study and treatment of the skin, prepared the formula for his now famous Woodbury's Facial Soap.

IN TEN DAYS — !

Here is the treatment that will do much for you if you but follow it. It is to be used once a day—preferably just before retiring. With warm water work up a heavy lather of Woodbury's in your hands. Apply it to your face. Now, with the tips of your fingers and palms of your hands, work this cleansing, anti-septic lather into your skin. Distribute it thoroughly over your face, always with an upward and outward motion. Rinse with warm water, then with cold—the colder the better. If possible, rub your face for a few minutes with a piece of ice.

Use this treatment persistently and in ten days or two weeks your skin should show a marked improvement. Use this *facial* soap regularly thereafter, and before long your skin will take on that finer texture, that greater freshness and charm of "a skin you love to touch." A 25c cake of Woodbury's is sufficient for a month of this treatment. Start it today and you will begin to see a marked improvement in your skin in ten days. And, remember,

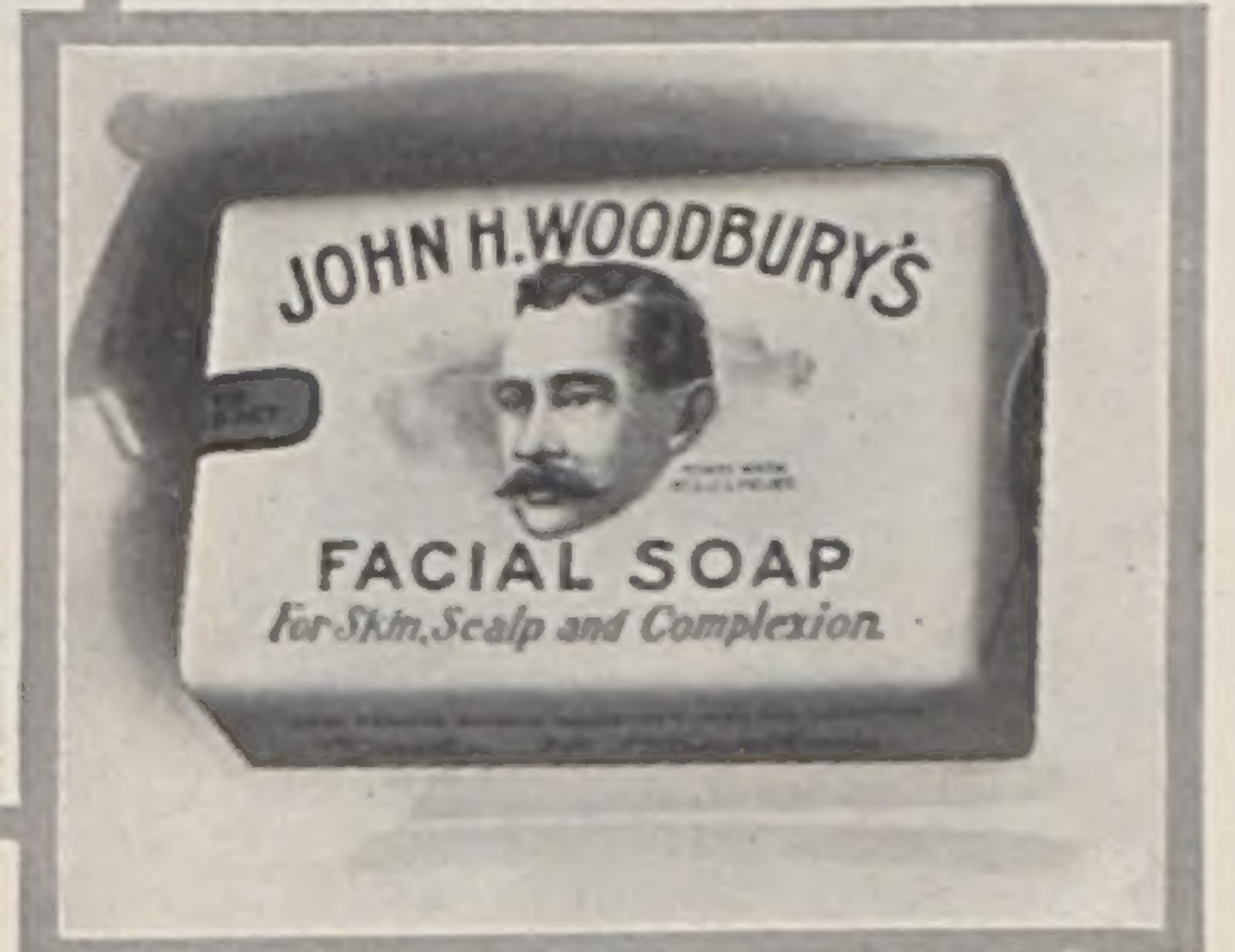


for every day you fail to start you put off knowing for another day the joy that you so long for.

Note—For a cake of this soap large enough for a week's treatment, you may send two 2-cent stamps to the Andrew Jergens Co., 901 Spring Grove Ave., Cincinnati, Ohio. If you live in Canada, address The Andrew Jergens Co., Ltd., 901 Sherbrooke St., Perth, Ontario.



You will find Woodbury's at the toilet counters in your town wherever you live, whether in the United States or Canada.



Franklin Simon & Co.

FIFTH AVE., 37th and 38th Sts., NEW YORK

JANUARY SALE

Women's Paris Made Lingerie Waists

SIZES 32 to 44 BUST

New Models for Spring 1915

*Just received per S. S. "La Touraine"
and are offered much below
their real value.*



800

No. 800. Imported Paris Made Waist of white French batiste, finely tucked front and back and hemstitched. Collar and cuffs hemstitched to match.

2.45
Value \$4.50



804

No. 804. Imported Paris Made Waist of white French batiste, finely tucked, vest and collar of fine white organdie, hand-embroidered in dainty colors, silk ribbon tie in color to match, crochet buttons.

Value \$5.75. 3.75



806

No. 806. Imported Paris Made Waist of white French batiste, collar, cuffs, front of waist and pocket daintily embroidered, waist finely tucked front and back and inserted with veinings, fastened with small pearl buttons.

Value \$5.75. 3.45



808

No. 808. Imported Paris Made Waist of white French batiste, front and back finely tucked and inserted with veining, collar and cuffs daintily hand-embroidered and scalloped, pearl buttons, black silk pump bow.

Value \$6.75. 4.50



802

No. 802. Imported Paris Made Waist of white French batiste, finely tucked front and back and inserted with veining, new pointed collar and cuffs of pique, pearl buttons, black silk bow.

2.65
Value \$4.50



810

No. 810. Imported Paris Made Waist of white French batiste, collar and cuffs of organdie daintily hand-embroidered, waist tucked front and back from yoke, pearl buttons, silk bow.

Value \$4.50. 2.95

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Sts., NEW YORK

ANNUAL JANUARY SALE

Women's "Parfait" Lingerie Underwear



No. V812. "Parfait" Gown of sheer batiste, square-neck model, front and back formed of fine shadow lace, trimmed with chiffon roses and bows, cluster of pin tucks under yoke. Value \$3.45 **2.65**

No. V813. "Parfait" Gown, of sheer batiste, Empire model, front and back trimmed with filet lace insertions, ribbon drawn through the lace. Value \$3.75 **2.95**

No. V814. "Parfait" Combination (corset cover and bloomer drawer) of sheer batiste, trimmed front and back with shadow Val. lace, ribbon drawn through beading. Value \$3.45 **2.65**

No. V815. "Parfait" Gown of batiste, daintily embroidered and inserted with Val. lace in design, embroidered scallops around neck and sleeves, finished with ribbon bow. Value \$2.50 **1.45**

No. V816. "Parfait" Envelope Chemise of batiste, square yoke front and back of fine shadow lace, finished with chiffon roses and ribbon. Value \$2.95 **1.95**

No. V817. "Parfait" Bodice of all-over embroidered organdie, edged with Val. lace, ribbon shoulder-straps, trimmed with ribbon through lace beading. Value \$3.75 **2.95**

No. V818. "Parfait" Petticoat of nainsook, new circular-flounce model, trimmed with insertions and ruffle of shadow lace; lengths 36 to 42 inches. Value \$3.75 **2.95**

No. V819. "Parfait" Petticoat of nainsook, new circular-flounce model, edged with blind embroidery; lengths 36 to 42 inches. Value \$2.45 **1.95**

No. V820. "Parfait" Bodice, copy of imported model, of sheer batiste, trimmed with wide and narrow fine Val. lace, fine pin tucks over shoulder, with ribbon through beading. Value \$3.95 **2.65**



VOGUE'S SCHOOL DIRECTORY



Each school represented below is recommended to the patronage of our readers

New York

Miss Bangs and Miss Whiton's Boarding and Day School

The only school for girls in New York which can and does give the opportunities of the city with the advantages of country life and sports.

The following features make it a leader in the highest type of School for Girls:—

It is small enough to insure a real home, careful personal training, and thoughtful supervision of health, manners and instruction.

It is large enough to give the proper school spirit.

Its pupils enter College upon its own certificate.

It has a brilliant Music Department.

Class instruction in Folk and Aesthetic Dancing, Elocution and Art are included in the general fee.

Special gymnastic Exercises for each student according to her needs.

There are upper classes for Special Students.

Summer Tutoring arranged when needed or desired.

"A Real School"

Riverdale Avenue, near 252nd Street, West
New York City

MRS. HAZEN'S SCHOOL FOR GIRLS

Newly equipped Department for Domestic Science and Household Arts. Advanced courses for Postgraduates and Special Students, with additional City and Social privileges. Lectures, Languages, Voice Culture, Civics, Sociology, Drama, Opera. Preparation for Foreign Travel. Half hour from New York City.

Mrs. John Cunningham Hazen, Principal
PELHAM MANOR NEW YORK

The nation's opportunity for expression in

INTERIOR DECORATION AND COSTUME DESIGN

Send for circular describing authoritative, practical professional courses. Eight other departments.

NEW YORK SCHOOL OF FINE & APPLIED ART

Frank Alvah Parsons, Pres. Address all communications to
Susan F. Bissell, Sec. 2239 Broadway, New York City

The GARDNER SCHOOL FOR GIRLS

607 FIFTH AVENUE, NEW YORK

A school that provides a delightful home for girls, where they can enjoy all the advantages of the city. Regular and advanced special courses. Unexcelled opportunities for the study of music. Riding, skating, tennis, swimming, dancing, etc. Miss Eltinge and Miss Masland, Principals.

THE FINCH SCHOOL

Boarding and Day School for Girls. General, Fine Arts, and Practical Courses. Technical School includes domestic training, secretarial course, book-binding, interior decoration, etc.
61 EAST 77th ST., NEW YORK CITY.

OAKSMERE

Mrs. Merrill's School for Girls

Orienta Point Mamaroneck, N. Y.

Situated in a most beautiful part of Westchester County, Oaksmere offers a complete college preparatory and finishing course. Magnificent grounds with all outdoor advantages. One-tenth of a mile fronting on Long Island Sound. Special training in advanced English, literature, art, history and the languages, as well as a thorough training for grace and ease of manner. Catalogue giving complete information, and showing many views of this unique school, may be obtained upon application. Address

OAKSMERE

Mrs. Merrill's School for Girls, Orienta Point, Mamaroneck-on-the-Sound, N.Y.

Telephone, 329-Mamaroneck



The Residence at Oaksmere

Think of Schools Now

THIS issue of Vogue reaches you during the

Christmas holidays—after one-half of the school year has ended. It is *not* too early to begin planning for the next year of your children's education—in fact, many of the better schools receive their enrollments months in advance of their opening date. Read this list through carefully—these schools are appearing before you many months in advance giving you ample opportunity to thoroughly investigate their merits.

But if, however, it is advisable for your children to change to a new school with the beginning of the new term, you may safely select any school here, for Vogue knows them to be schools of high character.

Vogue also offers you the experience of years in the selection of schools. If you do not find here the school you are seeking, write to Vogue, giving location, amount of tuition and any further details.

VOGUE SCHOOL SERVICE

443 FOURTH AVE., NEW YORK CITY

New York

Berkeley School

Boarding and Day School for Boys
72nd ST. and WEST END AVE., N. Y.

35TH YEAR
Offers boarding pupils all the educational and social advantages of a great metropolis, with congenial companions. Thorough preparation for business, college, scientific schools, and government academies. Absolutely modern scientific equipment and curriculum.
ILLUSTRATED CATALOGUE UPON APPLICATION

AMERICAN ACADEMY OF DRAMATIC ARTS

FOUNDED IN 1884

Connected with Mr.
Charles Frohman's
Empire Theatre and
Companies

FRANKLIN H. SARGENT
President

For Catalogue and Information, apply to
THE SECRETARY, ROOM 162, CARNEGIE HALL, NEW YORK

Massachusetts

Miss Guild and Miss Evans' School

29 Fairfield Street, corner Commonwealth
Avenue, Boston

34th year. Sunny, airy school rooms. Gymnasium. Outdoor tennis. Domestic Science. Languages—native teachers. Music. Art. College preparatory and general courses. Advanced courses for high school graduates.

Miss Hall's

SCHOOL FOR GIRLS

In the Berkshire Hills, on the Holmes Road to Lenox. Forty-five acres. One thousand feet above the sea level.

Miss MIRA H. HALL, Principal
Pittsfield, Massachusetts

HOUSE IN THE PINES

Norton, Mass. (40 minutes from Boston.) A school for girls. Intermediate and Academic Courses. Languages—native teachers. Music. Household Arts. Every attention not only to habits of study, but to each girl's health and happiness. Miss Gertrude E. Cornish, Principal.

Connecticut

Ridge School for Young Boys

A Home and School in the country for very small boys.
Mrs. WM. GOLD BRINSMADE, Washington, Conn.

Rhode Island

THE BERKELEY SCHOOL for GIRLS, at Newport, R. I.

In a very beautiful part of Newport. Wonderful climate. Offers Newport's unusual advantages. Cultured surroundings. Preparatory and finishing courses. Art, music and languages especially emphasized. Outdoor life.

The Berkeley School for Girls, Newport, R. I.
Principals: Mrs. Stephen Elliott Balch, Miss Rosalie Minturn Mayer, A. B.

New York

ELINOR COMSTOCK SCHOOL OF MUSIC

41 East 81st St., one block from Central Park, N. Y. C. This School, endorsed by Paderewski, Gabilovitch, Katharine Goodson, etc., has been transferred to larger quarters in order to receive the numerous pupils unable to go abroad for studies. Modern comfort. Single rooms. Home life and care. Association in daily life with greatest virtuosi. Music, Literature, Languages, History of Art, Classic Dancing. Day pupils accepted. Terms for boarders, \$1500 a year. ELINOR COMSTOCK, Pupil of Leschetizky, Principal.

THE BRYANT SCHOOL for STAMMERING

An institution for the correction of speech defects. Established by a physician in 1885. Methods embrace remedies for nervous conditions as well as speech training. Even short courses show immediate improvement. Individual instruction. New, instructive booklet, "Speech Disorders and Their Treatment," free.

Frank A. Bryant, M. D., Principal, 26 West 40th St., N. Y.

MISS C. E. MASON'S SUBURBAN SCHOOL for GIRLS

Only 40 minutes from N. Y. City. "The Castle," Tarrytown-on-Hudson, N. Y. Lower School for girls 7 to 13. Upper School for girls, 13 to 25. Special courses in Art, Music, Literature, Languages. Certificate admits to leading colleges. European travel class. Illustrated catalog. MISS C. E. MASON, LL. M., Lock Box 731.

Mme. Teresa Cerutti
who first revived the dances of Ancient Egypt and Byzance, accepts pupils in Archæic, Dramatic and Interpretative Dance at her private studio, 114 East 54th St., N. Y. Tel. Plaza 6098. International Patronage. Classes. Write for pamphlet.

THE SCUDDER SCHOOL FOR GIRLS

Day and Boarding FINISHING SCHOOL different from others. "Greatly to be commended," says the Evening Post. SECRETARIAL COURSE. Send for booklet about being a private secretary. COLLEGE PREPARATION. Also Montessori and Elementary. "Camp Fire Girls." Outdoor Gymnasium, Household Economics. Write MYRON T. SCUDDER, President, 55 West 96th Street, New York City.

BONWIT TELLER & CO.

Paris
42 Rue de Paradis

The Specialty Shop of Originations
FIFTH AVENUE, at 38th St., NEW YORK

Philadelphia
13th and Chestnut Sts.

The January Sale of Unusual Lingerie at Marked Price Reductions

THE Lingerie sponsored by this Shop is removed many degrees from the hackneyed. Though differing from the accepted types of convention, though unique in silhouette and treatment, the designs are tempered with a subtle refinement and make a definite appeal to those who seek the unusual and distinctive in undergarments.



ELFÉ—Envelope chemise of fine batiste, deep Vandyke points of Valenciennes lace front and back, at top finished with beading and ribbon. 1.95
Same model in crepe de chine. 4.95

FÉRI—A tailored princess model combination of fine batiste, "V" shaped neck. Trimming of Valenciennes lace, moire ribbon bows and shoulder straps. 1.95
Same model in crepe de chine. 3.95

COLOMBE—Nightgown of sheer batiste and wide Valenciennes lace set with organdie medallions at yoke and sleeves. Square neck finished with beading and ribbon. 1.95
Same model in crepe de chine. 6.95

DOUCET—Envelope chemise of sheer batiste. Empire model with ribbon drawn through eyelets. Fine tucks and feather-stitching in yoke. Edge of Valenciennes thread lace. 1.50
Same model in crepe de chine. 3.95

CANTIQUE—Empire nightgown of sheer batiste. A "V" shaped yoke is formed by galoon lace and figured lawn medallions, ribbon laced sleeves and ribbon streamers. 3.95
Same model in crepe de chine. 6.95

UNUSUAL DESIGNS IN
NOUVEAU ART UNDERGARMENTS. EXCLUSIVE MODELS
IN CREPE DE CHINE & CHIFFON
UNDERWEAR

ANGELIQUE—Empire model combination of sheer batiste. Top and bottom composed of galoon lace and figured lawn medallions touched with tailor bows. Ribbon shoulder straps. 2.95
Same model in crepe de chine. 6.95

ÉPURÉ—Tailor model nightgown of sheer batiste in a sleeveless type. Edging of dainty Valenciennes lace and bow accentuations, slightly slashed at sides. 1.95
Same model in crepe de chine. 4.95

ÉTOILE—Princess model batiste combination, combined with Valenciennes lace points and embroidered organdie medallions. Ribbon rosette at yoke and bows at drawers. 1.95

FRIANDISE—Nightgown of sheer batiste. Valenciennes lace points and organdie medallions form a square neck. Empire yoke, finished with ribbon drawn over the shoulder through slashes. 2.95

BONWIT TELLER & CO., Originators of
PUSSY WILLOW TAFFETA
UNDER GARMENTS

Information and prices upon request

Mailed out of town upon request—"January Lingerie Sale Brochure"



SALES AND EXCHANGES



Wearing Apparel

EXQUISITELY beautiful afternoon gown. Latest model, Farquharson & Wheelock youthful. Amber silk crepe, gold lace trimming, bust 36, waist 25, skirt 40. May easily be shortened. Cost \$125—Sell \$40. Worn few times, in perfect condition. No. 134-D.

WHITE satin evening gown. Last winter's French model. Cost \$116—Sell \$50. Turquoise evening gown. Cost \$100—Sell \$35. Sapphire evening coat, Lynx collar, \$20. No. 135-D.

MATERNITY gowns, never worn, all size 36. Midnight blue charmeuse. Cost \$50—Sell \$30. Russian green crepe de chine. Cost \$26—Sell \$15. Dark blue serge skirt, cost \$9—Sell \$5. Dark blue crepe de chine blouse. Cost \$5—Sell \$2.50. No. 138-D.

LATEST model Giddings, never worn, dark blue, slight suede finished, Hudson seal collar and cuffs, dark blue satin lining, interlined, size 38 to 40, \$125—will take \$70. No. 139-D.

MAGNIFICENT imported heavy crepe shawl, ground canary, one corner embroidered pink roses, green leaves, other blue. Beautiful fringe. Suitable for gown, cape drapery. Cost \$700—Sell \$375. No. 143-D.

FOR SALE—Account of mourning, navy blue crepe silk dress, taupe silk dress, latest style, never worn, 38 bust. \$50 each. Black cloth evening coat, light blue satin lining, embroidered. Cost \$60—Sell \$20. White chiffon and lace hat, pink roses. \$20. No. 147-D.

PINK satin and violet chiffon dance frock, \$15. White crepe, vivid green girdle dance frock, \$10. White satin afternoon frock, \$10. Black satin afternoon frock, \$15. Pale blue satin ball gown, \$15. White satin and salmon chiffon dance frock, \$15. Blue satin and mauve chiffon afternoon gown, \$15. All made in Paris. Perfect condition. Size 34-36. No. 148-D.

FOR SALE—Warm motor coat of grey plaid, satin lined. Cost \$29.50—Sell \$10. Also American Beauty veiling dancing or informal dinner dress, lace yoke, and half sleeves, fur trimmed. Sell for \$15. No. 149-D.

BEAUTIFUL old mellow-cream lace shawl (Italian filet) nearly two yards square, given present owner by Italian Princess. Handsome bridal veil or evening wrap. \$500 or nearest offer. No. 152-D.

FOR SALE—On account of mourning lavender chiffon and satin afternoon gown. Pink silk muslin. Flowered summer silk. Grey lace over gold satin. White lace, taffeta lined. Black lace, satin lined. Taupe corduroy coat. Size 38-40. Write details. No. 157-D.

FOR SALE—Handsome brown silk velvet evening gown with long, richly embroidered wrap. Size 38-40. Cost \$275—Sell \$50. Owner not wearing colors. No. 159-D.

CARROT-colored voile, white satin trimmings, \$15. Yellow and white rough suit. Russian coat, draped skirt, stylish, \$35. White satin waist and drapery flowered chiffon, \$12. White satin party dress, waist and tunic beaded jet silver; elaborate design, silver fringe, \$35. Brown and black striped zibeline straight skirt and coat; chiffon waist, brown plush hat. Marabou muff and collar. \$30. White serge suit, straight skirt and coat. All size 36. Black French felt hat, faced with white satin, bird. White pumps 2½. \$35. No. 171-D.

FROCKS from Jean Hallee (Paris). Golden-brown satin dinner gown, simple. Cost \$150—Sell \$40. Light blue satin gown, chiffon, rhinestones. Cost \$250—Sell \$55. Lace model, never worn, absolutely new. Just received. Collarless. ¾-sleeves. Cost \$250—Sell \$100. All fit small person. No. 172-D.

Furs

BABY mink coat, size 38, closely striped, exquisite workmanship, length 50-inch; shawl collar, perfect condition. Cost \$2050—Sell \$1300. No. 136-D.

FOR SALE—\$181 credit at leading New York fur house, for \$150. Mink muff and scarf \$260. January, 1914, for \$200. Never worn. No. 137-D.

GENUINE Alaska seal coat, 36 inches long, good condition and style, size 34 or 36. Value \$750—Sell \$300. No. 141-D.

SEALSKIN jacket, selected pelts, size 36, length 30 inches. Cost \$300—Take \$125. Ermine collar, 4 heads and tails, never worn. Cost \$80—Take \$40. No. 142-D.

THREE-quarter length Persian Lamb coat, black fox collar. Cost \$600—Sell \$150. Hudson seal coat, ermine-trimmed collar and cuffs. Cost \$250—Sell \$75. Large mole collar, pillow muff and hat. Cost \$250—Sell \$75. No. 155-D.

ALASKA Seal coat, finest quality, 54 inches long. Cost \$1200, sacrifice \$650. Absolutely perfect condition. Made to order by Jaekel. Size about 42. No. 158-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communication must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly. Your message for the February 15th Vogue should be received on or before January 10th. Address all communications to Sales and Exchange Service, Vogue.

The Story of a Christmas Gift

Along in October a prominent Long Island woman offered for sale through the Sales & Exchanges of Vogue a tiny blue enamel watch surrounded by a band of small diamonds for \$150. A rather unusual article to advertise and she hardly expected to sell it on the first inquiry. However, she did and this is how it was done:

Way out West in Milwaukee another prominent woman—a devotee of Vogue—was leisurely glancing through the unusual bargains offered in the Sales & Exchanges of Vogue. Her eye caught the little message from Long Island. She fancied that little blue enameled watch, so much so that she could not forget about it. When her husband came home that evening she told him about it. This gave him a brilliant idea. He knew that she loved unusual things and that she had unconsciously given him an excellent suggestion for a Christmas gift. He immediately sat down and wrote Vogue the necessary detail, received the watch C.O.D., was delighted with it—sent the check by return mail, all unbeknown to his wife.

On Christmas morning, when she opened the dainty package marked "Merry Christmas from hubby," she was overwhelmed with delight at finding the little watch she had first heard of through the Sales & Exchanges of Vogue.

This is but one instance in a hundred. Haven't you things you have no more use for—things you can turn into real money? Just look thru your "private store-room" and see—then read the "rules" of the Sales & Exchanges.

SALES AND EXCHANGE SERVICE
VOGUE, 443 FOURTH AVENUE, NEW YORK

Furs—Cont.

PARTY going South wishes to sell beautiful Chinchilla set. Large muff and latest Paris model collar. Value \$750—Sell \$300. No. 161-D.

BROADTAIL full-length coat, skunk collar, large muff to match. Scarcely worn. Cost \$1075—Sell \$600. Size 36-38 full. Handsome mink set, collar, 9 skins, muff, 10 skins. Sell \$150. No. 162-D.

LEOPARD coat, skins bought in Tibet. Fur very long, thick. Long, loose model. 38-40. Sell \$75. Worth \$300. Suitable tail pattern. Approval. Deposit check Vogue. No. 167-D.

WHITE fox muff and stole. Cost \$125—Sell \$40 because fur slightly soiled. Black fox muff. Cost \$125—Sell \$25. Fur worn, muff enormous, easily altered. No. 168-D.

CHINCHILLA muff. Perfect condition, never used. Rather small. Six stripes, \$35. Bargain. Ermine stole. Fur excellent condition but yellow. 2 yds. long, 3 to 5 inches wide. \$35. Bargain. No. 160-D.

MINK SKINS—Army officer recently from Alaska offers 45 large exquisite dark-brown Mink Skins, well-matched, beautifully tanned ready for making up. Valued by furriers at \$675.00; will take \$475.00. C. O. D. privilege examination. No. 175-D.

HANDSOME Scotch Moleskin Furs: Scarf, three yards long, twelve inches wide, fringed ends; and beautiful, huge pillow muff. Used but little. Cost \$325—Sell \$135. No. 173-D.

Miscellaneous

WISH to sell Sheffield punch bowl in grape design, 10 by 14 inches, \$25; or preferably exchange for Sheffield tray in similar design. No. 140-D.

CAMERA, Anastigmat lens and complete outfit for developing, printing and enlarging 4 x 5 photographs, \$30. Articles sold separately if desired. Unusual ring with small rubies and diamonds, \$30. No. 144-D.

FOR SALE—Handsome set black Lynx furs; neckpiece extending to waist. Large pillow muff, slightly used. Cost \$140—Sell \$60. Three Genuine Navajo Indian Blankets, 9 x 12, 6 x 8, 4 x 6; good condition. Cost \$135—Sell \$75. No. 145-D.

FOR SALE—A Polar bear rug in perfect condition, measures 9 ft. from nose to tip of tail. Value \$300—Will take \$150. No. 146-D.

FOR SALE—Montessori outfit, splendid condition. Cardboard pieces never used, \$28. Delivered. No. 150-D.

FOR SALE—Beautiful rare antique lace, five yards long, fifteen inches wide. Perfect condition. Opportunity. \$300. No. 151-D.

SCOTCOTE—Southern home of refined couple desires winter guests. Situated at Newberry, S. C., near Columbia, same climate as Aiken. Rates moderate. References required. No. 153-D.

Miscellaneous—Cont.

RARE India Camel's hair shawl, center fourteen inches. Richly colored border, 70 x 70. Perfect. Sacrifice, \$500. Beautiful double Paisley shawl, red center, \$300. Four hand-woven coverlets, each \$85. No. 154-D.

SEVERAL fine wardrobe trunks in different sizes and qualities, at a sacrifice. Never used. No. 156-D.

CHIPPENDALE Antique Sideboard. 7 ft. 3 in. long, uniquely designed, exquisitely carved, in excellent condition, for sale owing to want of space. Reasonable price. No. 160-D.

FOR SALE—Venetian lace fan, pearl sticks inlaid with gold. Cost \$40—Sell for \$20, never used. Five-stone malachite bracelet, set in gold, can be used for neck. Cost \$50—Sell for \$25. No. 163-D.

FIVE pieces red-stained willow porch furniture from the Hampton Shops. 7 ft. couch—48 in. round table—large armchair—wing armchair—straight chair—seat and back cushions have slip covers of floral design, hand-blocked chintz. Window draperies to match. Perfect condition. Cost \$175—Sell \$60. No. 164-D.

WHITE fox set, perfect condition, \$70. Skunk set, \$60, less than half cost. Also gold bracelet set with five diamonds, \$30. Seen in New York. No. 170-D.

ART—Gatherings, during 40 years, including genuine old masters, cabinet sizes and other rare art-works, by a skilled connoisseur. To be seen in Philadelphia. No. 174-D.

Wanted

WANTED—Two dozen or more sterling silver teaspoons, either antique or modern. Price must be reasonable. No. 263-B.

TWO or three pairs portieres, must be handsome, good condition, no particular color. Hudson Bay sable or British Columbia mink fur set, good description desired. No. 264-B.

WANTED—Velvet portieres. Must be in good condition and reasonable. No. 265-B.

WANTED—Mourning apparel, waists, dresses, etc. Sizes, 36-40. No. 266-B.

WANTED—Evening gown, also white wash dresses for home wear. Size 36-38. Height 5 feet. Send price and description. No. 267-B.

WANTED—Size, large 36. Inconspicuous wadding suit of corduroy or heavy tweed. Also long rain cape and simple, dark afternoon frock. Reasonable. Please give detailed description. No. 268-B.

WANTED—Rug, not smaller than 9 x 12, nor larger than 14 x 15, soft colorings, must be seamless, in splendid condition, and very reasonable in price. No. 269-B.

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LADY wishing excellent care during confinement can find it in home of competent physician, wife, trained nurse, beautiful New England village. Only one patient. Highest references. No. 598-C.

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A CULTURED well-educated woman, thoroughly competent and having good executive ability, wishes position as supervising housekeeper in a refined family or will chaperon young girl. No. 655-C.

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A GRADUATE kindergartner, of refined and attractive personality, wishes position in private school, or governess of children of kindergarten age. Three years' experience. Highest references. No. 671-C.

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LET us help you prepare your next paper to be read before your club. We furnish data on all subjects. Genealogical research at reasonable rates. No. 673-C.

The GIMBEL January Sale of Lingerie



A—Crepe de Chine Negligee with Cap \$10.50. The new coatee style with the Empire waistline; accordion pleated skirt; trimmed with fine shadow lace.

B—Nainsook Petticoat, \$3. Shaped banding inset diagonally with Swiss embroidery and Valenciennes lace; topped with wide ribbon-run beading.

C—Crepe de Chine Underbodice, \$1.50. Square cut decolletage in the back and a very low V-shape in the front; trimmed with shadow lace and ribbon-run casing of net; white and flesh color.

D—White Batiste Nightgown, \$2. Copy of a new French model—simply trimmed with hemstitched bandings of pink batiste and ribbon bows.

E—Princess Combination of Nainsook, \$2. Elaborately trimmed with fish-eye Valenciennes lace and motifs of Swiss embroidery.

F—Crepe de Chine Combination, \$3.95. Trimmed with very wide shadow lace, in a new Bohemian design, and finished with ribbon-run casings of net. White and flesh color.

G—Envelope Combination, \$1. Nainsook, trimmed with Swiss embroidered organdie insertion and fish-eye Valenciennes lace.

H—Empire Nightgown, \$3. Nainsook, with bodice—both back and front—of fish-eye Valenciennes lace and embroidered organdie.

I—Petticoat, \$2. Fine cambric trimmed with the new block-edge embroidery, with wide ribbon run through centre.

J—Crepe de Chine Nightgown, \$3.95. The Empire bodice is almost entirely formed—both back and front—of shadow lace. White and flesh color.

K—Crepe de Chine Envelope Chemise, \$2.95. Trimmed with wide shadow lace and finished with ribbon-run casings of fine net. White and flesh color.

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NEW YORK

Thirty-third Street

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Shoppers' and Buyers' Guide, Vogue, 443 Fourth Ave., New York.

TEN DOLLARS

For a Leaf from Your Shopping Diary

THIS column was appointed, originally, as a meeting place for advertiser and purchaser. The advertisers have done more than their share; month after month they have come forward with records of their experiences. They have invited Vogue to go over their books; they have detailed to us their own personal histories; they have given us every possible assistance in telling, all too briefly, the mutually pleasant experiences they have had with Vogue's readers.

Now it is *your* turn!

For the best first-hand record of experiences with the unusual shops in the Shoppers' & Buyers' Guide, Vogue offers a prize of \$10. Simply write us a letter telling the most interesting episodes you have had in shopping through this department.

Vogue will publish the best letter received, minus its sender's name. But be sure to give the names of the shops that you have dealt with, either by mail or in person. Tell frankly whatever you noticed about them. Describe any features of particular interest. Write as informally as you please, but confine yourself, of course, to a matter-of-fact account of your experiences.

This is a very informal little contest. There are no "rules" except that February 1st will be the last day for receiving your letter, and that it should not be longer than about 300 words. Letters will be judged by the editor and the advertising manager of Vogue. Address

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443 Fourth Ave. **VOGUE** New York City

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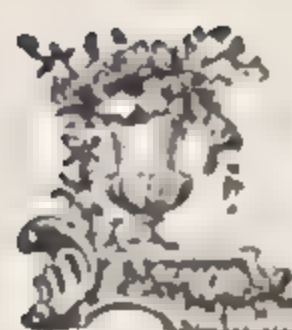
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CREAM OF PEARLS—Beautifier, nutrient, cleanser combined. Banishes wrinkles, gives pearl-like lustre. \$1. Altman's, McCreery's, Loeser's, Stern Bros. Sample 10c. G. Richie Co., Bklyn.

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Toilet Preparations—Cont.

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IF YOU WANT TO FIND really unusual things be sure to visit this interesting shop. Our exquisite novelties must be seen to be appreciated. Carbone, 338-342 Boylston St., Boston.

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A CORDUROY BATH ROBE in delicate shades, makes a wonderfully acceptable gift. Slippers to match. Correspondence solicited. Emily Pratt Gould, Richmond Hill, N. Y.

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LEARN this new art—hand decorated lacquer ware. Extremely simple—buy at first hand, articles ready to decorate. Forest Craft Guild, 6 East 39th St., N. Y.

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Unusual Gifts—Cont.

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WE ARE PLEASED to send our book of Dainty Little Gifts to Vogue readers. They appreciate our ideas which are "Voguish" and therefore interesting. Pohlson's Shops, Pawtucket, R. I.

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THEY FEEL, LOOK, SMELL REAL. Not made of cloth. Absolutely new. Send 25c. for perfect, exquisitely fashioned rosebud. R. Kynett Pennell, 1600 Broadway, New York.

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RARE PEARL OPPORTUNITY In New York. The famous market conditions on importations of these pearls—which are the best reproductions of the Oriental pearl—(Next card)

HAVE PUT US IN POSITION TO FILL limited orders at the special price of \$5. 13 inches long—mounted with 14kt. Gold Clasp. "Je Rome" Pearl Co., 501 Fifth Ave., New York.

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"BEADS AND BASKETRY"; "Odd beads from odd places." Chinese carved, amber, semi-precious stones. Filipino and West Indian baskets. Mrs. Dow, 173 Madison Ave., N. Y.

HANDCRAFT STUDIO—"Sunshine" Lustre Tea Service, Leather Novelties, China, Cards. Hand-colored Wall Basket, \$1.50. Gift Shops write, Ella L. Isbell, 110 Winthrop St., Boston.

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BRENNAN WILLOW FURNITURE—Best made & inexpensive. Mail orders with money-back guarantee a specialty. Sketches on request. Walter J. Brennan Co., 7 E. 42d St., N.Y.

IT PAYS TO ADVERTISE in the Shoppers' & Buyers' Guide. A letter of inquiry will bring timely valuable suggestions for you.

Distinctive Lingerie Fashion's Latest Fancies



Boudoir Caps

A-Dutch Cap. Pink, blue or white crepe de chine; lace trimmed. \$1.69

B-Martha Washington Cap. Net-lined with pink or blue; ribbon bows and streamers \$2.89

C-Castle Cap. Shadow lace lined with pink or blue; rosebuds and ribbon. 94¢

D-Baby Stuart Cap. Net and Valenciennes lace, rosebuds and ribbon streamers. \$1.39

A-Gown of crepe de chine; shadow lace yoke - back and front; ribbon band and bow at Empire waist line. \$3.89

B-Gown and Combination to match. Princess style; sheer batiste, Normandie lace, ribbon rosettes. Gown \$2.69 - Combination \$2.69

C-Gown and Combination to match. Princess Empire style; fine batiste, pin tucks - back and front - Valenciennes lace insertions, ribbon rosettes. Gown \$1.89 - Combination \$1.89

D-Gown and Envelope Chemise to match. Batiste or nainsook; sleeves and yoke of alternating rows of lace and organdie embroidery. Gown \$1.39 - Combination \$1.39

Note - Every piece of Lingerie was specially designed to please the most fastidious tastes and marked at a saving of from 50¢ to \$1.20 on each garment.

R. H. Macy & Co.

HERALD SQUARE BROADWAY 34th St. to 35th St. NEW YORK.

Not at Christmas alone

VOGUE WILL SHOP FOR YOU

This is an all-year-around
service

BETWEEN \$30,000 and \$40,000 were spent for Christmas gifts, in the closing weeks of 1914, by that army of women who do their buying through the Vogue Shopping Service. These gifts were, for the most part, selected from Vogue's two December numbers; and ranged from little inexpensive trinkets to very costly antiques, furs, and jewels.

The Shopping Service is as alive and alert and almost as busy in midsummer as in midwinter. Instead of being a special Christmas service, it is open all the year around. Because you called upon it in December, do not think that you can not call upon it again for anything you want. On the contrary, you are invited to let Vogue shop for you at all seasons.

And you must remember, then, whenever you want a shopping suggestion, you may find it on almost any page of any issue of Vogue; and whenever Vogue mentions an article you want, the Shopping Service is more than ready to buy it for you.

SHOPPING OPPORTUNITIES

"White Sale" is an attractive word, and it stands for a very attractive occasion in all the metropolitan stores. Excellent linens and lingerie may be had at attractive prices; here and there through this Vogue you will find mention of them. In fact, this is almost the only way in which women living far from New York can take advantage of these sales. Next month there will be equally good opportunities in other things, and so it goes, month after month. Whatever the season, and whatever the shopping opportunity, Vogue's Shopping Service is ready at all times to help you make the most of it.

THE NEW SPRING MODE

The fashions of this spring make their debut on a troubled stage, and with a great deal of attendant perplexity. Every shop, from now on, will be showing a host of new things. It will be very difficult to choose among them. Be sure to look at these new things through the eyes of Vogue—then you will run no risks. In the next five or six numbers (see page 79) Vogue will, in detail, present those gowns and suits and hats and accessories which may be safely adopted during the early part of 1915.

More than ever before, Vogue's forecasts are now of indispensable value to you. On many news-stands the supply of the early spring fashion numbers will not begin to meet the demand—but you can always make sure of your copies by telling the news-dealer well in advance to reserve them for you. Page 79 provides an easy way to take this precaution.

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MOTOR AND SOUTHERN NUMBER

Dated January 15

JANUARY 1, 1915

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Small sums (less than \$1) may be sent by postage stamps with little risk. There are three safe ways by which larger sums may be safely sent: money orders, bank drafts or checks, and registered letters. Money orders, checks, and drafts should be made payable to The Vogue Company. Be sure always to send your remittance in the same envelope with your subscription, order for patterns, etc.

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Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

NEVER before, and perhaps never again, will the two features of the January 15 number of Vogue—Southern and Motor—be so happily one in interest. Indeed, since the Côte d'Azur is not so hospitably at home to callers this season as usual, "the south" means largely our own south, and just as society asks, "Where shall I spend the winter?" along comes the January 15 number of Vogue and answers, "Let me see—south and motor; why, motor in the south, of course. Sending a motor to Aiken or Asheville or Palm Beach will not entail any of the annoyances and delays which make people hesitate to take their own cars with them to Europe."

There will be a bevy of articles suggesting in what, where, when, and how to motor, and as to what to wear while motoring, there will be not alone suggestions, but a decalogue laying down the laws of apparel for the driver, and for the footmen.

OTHER PEOPLE'S SOUTH

The granting that our own south is the most available south this winter does not by any means efface other people's souths, for those who are brave enough to deserve the Côte d'Azur will have it, and what fortunes they find there will be presented to Vogue readers in a Monte Carlo article. As for Cairo, Cairo is still there too, and to prove it, there will be an original kaleidoscope of scenes from that southern spot.

WHAT TO WEAR WHERE

Of course Vogue does not intend to suggest places to go and not suggest anything to wear to them, and there will be articles about, and illustrations of, summery gowns and hats and blouses for southern wear. The most interesting thing about these southern frocks and frills is that while the winter fashions have forecast the new flaring lines at the bottom of things and the high collars at the top of them, the real charm—and the real radicalism—of the season's changes of line do not impress the observer until she sees them splashed out in linens and crisp summer materials; then they do impress her.

Some of these new costumes will be from the New York shops and many of them will be from Paris, because the French bomb season seems to be about over and the dress-making establishments are open and optimistic and eager.

The round of charity fêtes with which society began the New York season bids fair to round out the end of it, and the next issue of the magazine will contain reviews, pictorial and otherwise, of the various entertainments for charity given by those who would rather dance than knit, and those who would rather give little dinners than do either.



Photograph by Baron de Meyer

MRS. ARTHUR SCOTT BURDEN

Mrs. Burden, formerly Miss Cynthia Roche, is a lover of outdoor sports; she is a thorough horsewoman and has won many blue ribbons, latest among them those taken in the autumn at Piping Rock when, with her horse "Oddsocks," she won the cups for the Middleweight and Ladies' Hunters. During the winter she has been greatly interested in Red Cross charities, and was a patroness of "Pandora's Box" and the Fashion Fête



PEN, PAPER, AND AN ACTRESS

Ritz-Carlton Hotel,
New York.

My dear Jeanne Granier:

WILL you forgive the accent in my pen? I am assured it is charming in my voice, so why not in my violet ink? American-English with a French accent—that is what I am writing to you—long thin *e* sounds where I should make short fat ones, and curly, gurgly *r*'s where I should make purry ones, and "queer little, dear little" upside-down accents slipping on to the wrong syllables. But I must do it, dear, for your sake and mine—God knows we need Englishing.

Two big windows full of night blue sky—looking towards France, both of them, and nearer heaven than I have ever lived before. Across a blue night, across a shambling sea—France! It does not matter whether, since this war, we French have been here in America or in France, it is the same—we have changed. We do all know—my papers say so, my letters say so, I know within me—we have changed. Because we could so easily and so charmingly be gay, we became the lightest of nations, always with red laughter on our lips. Death was a bon mot. And that is good. It is only those who, intellectually, are of the stodgy middle class who go ploddingly through life. One foot

(Note:—We asked Mlle. Dorziat to tell us about the gowns she wears in "The Hawk." "I am just writing," said she, "to my dear friend, Jeanne Granier, and I speak something about my dresses. Would you like to see?" And Mlle. Dorziat's little letter was so much more entertaining than anything we could have written, that we are using it all. That suggested that Miss Bayley, Mme. Nazimova, and Miss Frederick might have written something about their gowns. And here are their letters,—not a great deal about clothes, but—well, perhaps the personalities which run through them will make amends. Mme. Nazimova had written nothing; but here is what Diana Laska, whom she interpreted in "That Sort," would have said if—if there had been one more act. At least so Mme. Nazimova assures us.)

ploughing before the other—plod, plod from a heavy breakfast to a middle-class dinner hour, and, in an attack of middle-class mental indigestion brought on by regular meals, plod to a middle-class play—"oh, a naughty play, and it should be taken out and spanked and told 'Doesn't it know God doesn't love naughty

little plays like that?'" and, always, always nagging the Deity to tell him they are going to eat or going to sleep. No, we will never become like that. True, the laughter we love is gone; it was terrible to see it die; but we have found in ourselves a deep and holy seriousness and a steadfastness we would scarcely have claimed. Not the outside world only, but we ourselves see ourselves utterly changed. For all time, we are changed. When the war has passed, gradually our joy of living and our gaiety will come back—that is France. Only there will be a difference that will make us more significant to the world than ever before.

A sermon, my Jeanne,—an actress come to preach! I shall talk about clothes to regain my French respect. You did not see them—and you pretend a great interest to please me. You know Doucet, and you know me, and you know Marina de Dasetta—and there you are!

But if you knew only Marina, you would know how I dress her. She is not French—an Austrian, and there is something of the outlander in her dressing. That white and silver thing in which she first appears—ah, it is of a gorgeousness! But no really well-dressed woman would wear it. The very instant she comes on the stage, you say to yourself, "Ah, she is not French. Her dress is beautiful but, *mon Dieu*, how impossible!" *Trop habillée, trop chic.*



Not for more than a vibrant second, we are sure, will Miss Whitson perch among these pillows, for back and forth through "The Hawk" she darts like a golden humming-bird, and up and down waves her brown plume, rallying point for fiction and song. A golden brown frock, deeply fringed in gold, and over her shoulders is drawn a little cape of deeper brown velvet and sable

That is all now, darling. My little white table and my little gray chair are waiting for me to have dinner with them—(oh, but we are lonesome, my little table and I!)—and I have just my hour before the curtain goes up.

Your true
Gabrielle Dorziat

Hotel ————,
London.

My dear Dr. Maxwell:

I am alive, my friend, and I shall not die. I write these words first, for I know, by the pity and the fear I saw in your face when you left me here last evening, that your eyes will leap to them, because you have all night been dreading my weakness—as I have.

It is four o'clock—a sickly morning, yellow and feeble; one can almost taste the smoke of the river boats. I thought I should hate this dawn. Instead I want to go on one of those river boats—the one that goes farthest river-



"Strikes you pink to see yourself ahead of yourself on the Avenue," writes Caroline Bayley. This blushing contretemps is brought about by wearing a suit so "frantically becoming" that every one wants one just like it

I wanted it so. No one in the world could like that dress—or the woman who wore it. Surely you did not then, did you?

It was your dear pity that promised me the one thing that could give a reason to life—my child, the opportunity, after sixteen years of divorce, to see Maureen. So you made me well—on sea rack—and then you took me to her.

And did she not love me! She babbled so unspeakably! Seventeen and thinking of getting married—for a sapphire ring and a car! She said I was beautiful—and I was prouder than any of the thousand times it had been said before. She stroked my dress and told me it was the "sweetest" she had ever seen. Even that made me unspeakably happy. Do you know, I had been planning that dress for a great many years? It was like a little play to me. I would go over and over it in my mind—the day I should meet my daughter—the dress I should wear. When she was ten years old and I was twenty-seven, it was this kind of a dress; and when she was thirteen, it was that kind of a dress; and every year it changed; every week, every day I put it on and went to her.

I did not think she would notice it. It was not meant to be noticed,—a mother's dress, very quiet, very simple, very gray—not a dress I could ever before have worn, but the only one I could have worn then.

For those few days, all the years, empty of love, full of passion, fell away from me. There was a serenity in life. It was motherhood. Then—then—that past swept back again—that man—his threats—the fearful moment of struggle with myself—and then—it was like death in me—and you brought me here—

Last night I could not tell you I would live. I wanted to tell you so, but not even my eyes would lie for me. Now it is to-day—a yellow



Not all her clothes in "The Hawk" would Dorziat herself wear, but this dress, chosen by Marina after she has been chastened by suffering, is, Dorziat thinks, really "distinguée." Over a black Chantilly dress is worn a black velvet coat, sable bound

"Monsieur and Madame and Midinette just smile and smile and go on suspending my modesty on a single strap," sighs Pauline Frederick, fearing the weight of a tunic dripping with serpent green beads

She is pretty, she is brainless, she is ultra—and her clothes betray what her lips would never.

But in the last act—ah, that is different. She has suffered, she has captured her soul, she has lived in Paris. Her dress is serious, black and soft; her hat is modestly proportioned. Now she is really *distinguée*. I do not like it, my dear Jeanne, when these dresses are spoken of, as sometimes in the press they are, as indicating my own taste. They do not. I never express my personality on the stage, nor in my stage clothes. There I am not Gabrielle, so I do not wear the clothes Gabrielle would wear. Never would I dress like Marina de Dassetta—though her clothes are, of their kind, beautiful.

Ah, last week, my Jeanne, I had a triumph!—for me and for my France. I recited "La Marseillaise," and oh, so much they liked it! And then,—figure to yourself a platform, not a stage,—all boards, here, there, and there; some chairs, a little table bearing a bottle of Vichy, and in the midst of it all,—me, Gabrielle,—alone. What does that woman say who stands there so proudly with her bottle of Vichy? . . . "Messieurs et Mesdames—ahem." She is talking about—why, about French poetry. Ah, she is then a *conférencière*! No wonder she stands there so proudly with her bottle of Vichy.

And behind my couch, right here in this very room, Jeanne, over by the night blue window, is a stack, yes, a stack of scarfs and belts and socks and wristlets, all knitted by me and my dear American friends for my poor comrades on the battle-field. Ah, this awful page of history we are writing!

Next year I think I shall return to America with my suffrage play, which I gave for two years in Paris; they will like it well here, is it not so?



Elsie Ferguson as Miriam in "The Outcast."

Gray melts into prune, chiffon into velvet, and velvet into fur in this costume when Miriam's taste, given chic by a hectic adventuring into Monte Carlo gaieties, and restraint by the necessity of pleasing a fastidious lover, has been perfected. (Left figure)

"This is how I shall walk into the Savoy," says Miriam, striking a pose of extreme hauteur, and flinging a rearward thought to the eminent "respectability" of her dress (respectability has recently become the keynote of her gowning)—one with a waist oddly flat and tight, an overskirt pulled short on one side, a white collar thrown across the throat to hang, tasseled, to the waist in back, and a white cord to relieve the monastic severity; last touch of all, a band of fur which, with the hat and umbrella, must be removed indoors. (Right figure)



This is the gown, a priest's black cassock ripped up the front to show a lace petticoat, which Diana Laska (Nazimova) chooses for her suicide

morning turning white, with thin little wisps of mist disappearing around gray stone corners. And you are coming to-day, you said—at eleven. I am waiting, not patiently, but—a little happy. Diana Laska

Little Theatre,
New York.

Dear Old Boy:

Dear old Between-the-Acts, I ought to call you, for that's the only time I have to "do" you. You, poor foreigner, have never "seen America first" and you don't know how it strains the British constitution to the breaking point. Yes, my dear, they call us foreigners here. Fancy that! Englishmen, foreigners! Nevertheless, they are thundering nice people, and may they inherit the earth,—or as much of it as we don't want. For they love "Silk Stockings"; (just a moment, old boy, my cigarette has missed fire)—and they don't need a glossary. In London we have to print a dictionary on the program when we run a play in American slang. I should be quite content to stay here and act till I go to Satan—except for you. Oh, my dear, I'm that thankful you're not popped yet! What ever shall I do when you are? Thank heaven, I'm married to some one, anyway, for there won't be anything to marry when this is over. How the cost of men will go up!

Now I am showing you the shallows of me. Some days I'm in a blue black hump about it all, but just now I am breaking out all over with my silly red-headedness. Dearest, I apologize in six positions for not taking you seriously to-day.

I've been reading Mr. Harcourt's new book, "First Cousin to a Dream," and it made my heart ache for England and Christmas. It's mighty clever of him to write plays and books too, isn't it? I like this new book even better than his "Silk Stockings."

I made such a mess of things with the customs

here—did I tell you? Questioned, I flyly remarked that, "Oh, yes, I had shoals of stage clothes—all my own!" and then every one began to go 'round in circles. Do you know, that Lucile thing—(café au lait whipcord, braided, pocketed, collared, à la militaire, and banded deep with skunk—just did all that to take your breath, old boy)—is frantically becoming to me. People are beginning to wear it here. Strikes you pink to see yourself walking ahead of yourself on the Avenue.

How is my dear, deaf-and-dumb garden with all my singers gone? Is it—

"Miss Bayley! Ready for the second act." Tons of love, Jack dear. Your affectionate wife,
Caroline (Bayley)

Hotel Ritz, Paris,

Mother o' Mine: July Second,

How could you let me leave you for a single, single night? A lost and bleating lamb feels half again less homesick. Perhaps you thought Paris could distract me, or contracts, or clothes. My two biggest-in-the-world loves are in Rome—you, Motherkins, and work. To be torn, bleeding, from my "movies"

of "The Eternal City" to make round and serious eyes over clothes, even Drécoll clothes for "Innocent," not even a well-brought-up disposition like mine could stand; every hair in my disposition bristles. Let the little sewing girl turn a pin against me, and I slap her—well, almost, Motherkins; let Madame suggest the placing of a single spangle that displeases me, and I cancel my whole order—positively I almost did to-day.

But that last-act dress is to be,—ah, with the hands up and the eyes rolling white—"un succès furieux!" A green rainbow it is, which they make by sifting a green net, dripping and dripping and dripping with serpent green spangles, over a sliver of sickly yellow satin, and by dropping the spangles thick as

thieves at the bottom but spilling them carefully at the top. They let a few sprays of rhinestones trail around among the spangles; and they contemplate hanging the whole heavy, beauty thing on me with a single strand of beads. Now, Mother! I wasn't brought up that way, was I? That's what I tell them, but they smile and smile, Monsieur and Madame and Midinette, and they go right on suspending my modesty on a strap.

Yes, dear, I am being good about my rice three times a day, rice with chile sauce, rice with honey, rice with my hair in pink ribbons, rice with Ritz waiter supercilious. *Nom d'un nom*, what a way to reduce!

Soon I shall be back in Rome with you; then to America with "Innocent." Oh, I wonder, a success or a failure?

Your daughter,
Pauline (Frederick)

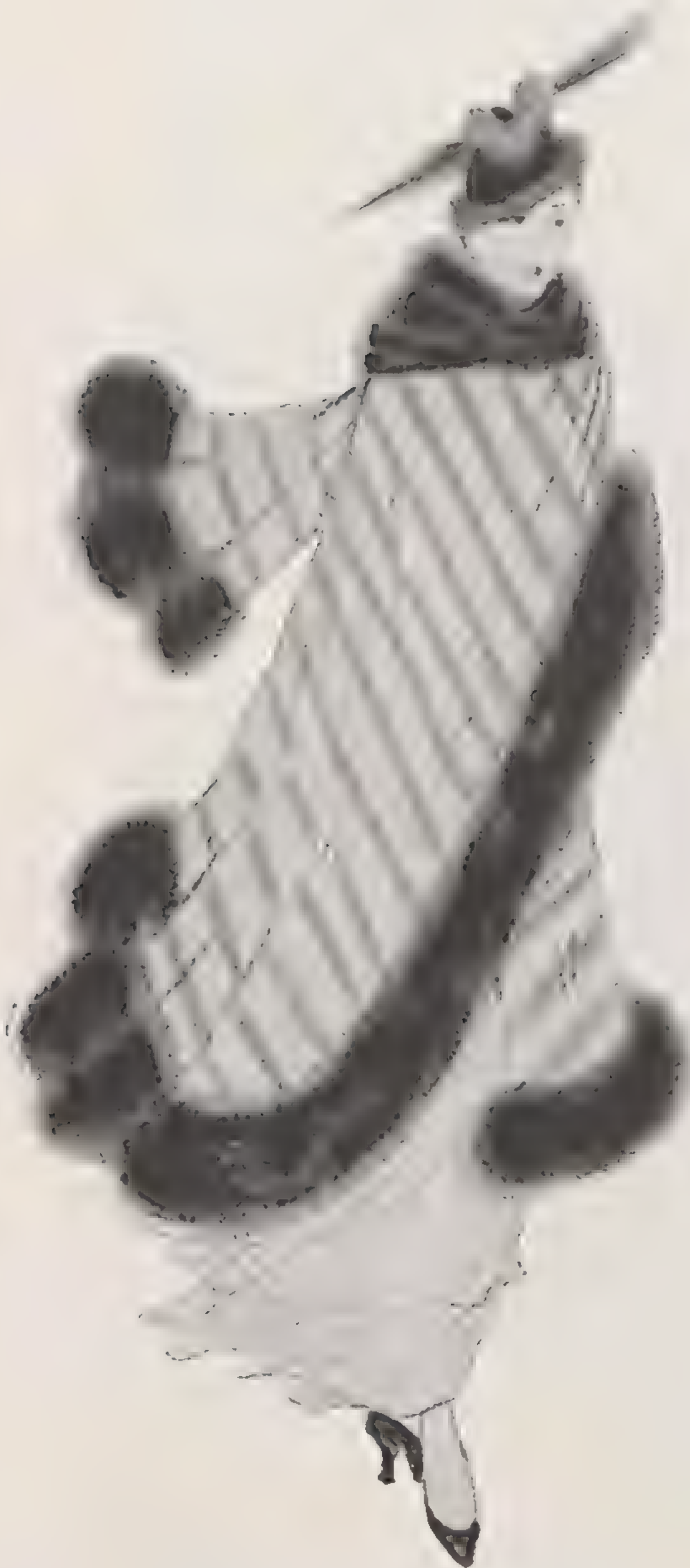


The mouse gray, motherly gown for Nazimova's second act in "That Sort"

PARIS AT THE TURNING-POINT

Glimpsing, Despite the Troubles of War, a Return of Normal Conditions, Paris Welcomes Back Its Government, Its People, Its Buses, and Even Its Lunches at the Ritz

and generals. A realistic portrait of King Albert held a prominent position in his collection and attracted the attention of a sturdy Belgian soldier, whose rather stolid features were instantly overspread with a look of adoration. "C'est bien lui—oui, c'est notre Roi! C'est bien lui!" cried he, planting himself in front of the picture. Just then a group of immaculate "Tommies" and a solitary, hobbling "Zouzou" approached King Albert's "prideful" subject. At almost the same moment they reached the absorbed Belgian and heard his reiterated, "C'est lui, c'est bien lui." The words meant nothing to the "Tommies," but his attitude and expression meant much. With common accord every pair of heels clicked together with military precision, and every right hand automatically sought the brim of a kepi—except that of the Zouave, and his left hand shot up instead of the right, for the right hung helpless in a



An inheritance from Deauville in its hey-day is this cape of "velours pékiné," prodigiously wide at the bottom, which swathes the shoulders nonchalantly and finds its affinity in a funny, furry hat

MOST beautiful of all the days of autumn were All Saints' Day and All Souls' Day. The sun shone brilliantly for "Toussaint," its rays falling graciously on thousands of flower-laden pilgrims who wandered through the alleys of the great cemeteries of Paris, Pantin, Ivry, Bagneux, and Père-Lachaise, leaving their fragrant burdens as they passed. Beautiful flowers were sent by President Poincaré, and hawk-eyed, grim-lipped General Gallieni drove in person to each of the cemeteries carrying wreaths of laurel and cypress with which to honor the dead. France is mourning this year as never before, although her grief is tempered with pride in her fallen heroes and she wears her mourning with the air of a conqueror.

"L'EXTENTE CORDIALE"

With all the heart-breaking scenes, with all the fearsome tales of the terrible war, there are still moments of comfort and cheer that compensate for much, and the perfect good-will and cordial comradeship existing between the various armies of the allied troops are demonstrated daily in a thousand ways. One afternoon recently as I sat on the terrace of the Café de la Paix, drinking tea and watching the throngs of hurrying pedestrians, I saw a street vender extolling in no hesitating voice the valor of the various chiefs of the battling armies, and selling large photographs of kings



Flyaway and frilled is the foolish little jacket of rose colored velvet, and the frock is veiled with a charmingly unnecessary over portion of pink mousseline. The wee hat, mostly tilt, is of white satin speckled with black pearls and fitted with aigret wings



A blue, babyish hat, frilled and round, that could scarce venture out into the world without its natural chaperon, a blue velvet coat with a drop yoke and a ruffle of fur to flare at the bottom

sling. Then the "Allies" all shook hands and grinned—and the grin certainly was not made in Germany, but held an elusive something that might have caused Nero to pause in his fiddling, had Nero been alive and there. Arm in arm they drifted toward the adjacent café to drink the health of the Belgian King, who doubtless will live forever, as a result.

A KING'S SAINT'S DAY

France celebrated a few Sundays ago the day of the patron saint of King Albert of Belgium, and Frenchmen joined hands with the many Belgians in France in tendering with sincere enthusiasm homage to the Belgian King. Services were held in his honor and telegrams from high officials poured into Fumes, the present abode of King Albert. In Paris, especially, it was made a memorable day. Belgian flags fluttered everywhere and the streets were full of venders selling badges, flags, and photographs of the beloved sovereign. Special services were held in many of the churches; a Byzantine mass was celebrated by the Russian population at the Church St. Julien le Pauvre, and a magnificent *Te Deum* was sung at the little Flemish church in the rue de Charonne. The streets around the Flemish church were packed with those unable to obtain entrance to the church. The Duke and Duchess de Vendôme, with the Belgian minister and all the members of the

legation, were present at the services.

In the afternoon, thousands of people filed through the Champs Elysées to decorate the bust of King Albert, which was on view in the Foyer Franco-Belge; the countless Belgians sheltered in the Cirque d'Hiver were served with a splendid dinner, while the "Conseil Municipal de Paris" distributed warm clothing and supplies to the indigent refugees.

Never before, perhaps, has Paris been so wholly and entirely Parisian as now. This does not imply that there are no strangers within the city gates, but only that the proportion of French inhabitants is far greater than it has been for years. Among the foreigners who have "stood by" during these trying months are some great-hearted Americans who will always be gratefully remembered by Parisians.

THE HOUR OF PLENTY

To all those who have feared a famine, or at least a shortage in the food supplies necessary for the provisioning of Paris, I counsel an early morning walk through *les halles*. A very salutary lesson may be learned in these great markets of Paris, and the doubts and fears of the most timorous may be relieved. Transportation may be difficult and cultivators may be mobilized, but the heaped-up, running-over measure of ripe fruits and green vegetables, which overflow the great alleyways of *les halles* into the adjacent streets and pavements, and eventually find harbor on the hand-carts of the *marchandes de quatre saisons*, prove that some one has been seeing to these things in a most efficient and comprehensive manner.

Never have I seen such pears as were piled up in reckless profusion about the numerous stalls, as I walked through the market some days ago. Long slim golden ones, fat squat green ones, rosy ones, all, so the *marchande* assured me with eyes and hands raised to heaven, "of a juice!" Tons of red-cheeked apples piled in pyramids flanked white grapes, black grapes, and grapes of a rich red. Baskets of oranges, fresh from Algeria, Tunis, and the south of France, stood in close proximity to crates of purple figs, clusters of golden brown dates, and heaps of English walnuts.

Further along, buxom market women stood waist deep in crisp and feathery salads. Tender lettuce, blanched chicory, the pale yellow *barbe*, so loved for its slightly bitter tang; bunches of cress and *mâche* and escarole. There were baskets full of sweet blood red beets which had been roasted in a farm oven before their transfer to Paris. These are immensely popular as salad or hors-d'œuvre in Europe, and enormous quantities of them are displayed near the stalls for *mâche* and *barbe*, for it is with those two green salads, says the *marchande*, that the beet "marries itself happily."

Mountains of smooth-skinned potatoes and prosaic onions covered large spaces, scarlet peppers and fragrant herbs made patches of color against the green of Brussels sprouts and the darker *haricots verts*, and other common vegetables presented an endless and array of food.

FEAST, NOT FAMINE

The fish market was equally well supplied. Mounds of oysters and mussels lay on beds of wet green leaves. Mammoth turbot and salmon and eels were piled high between whitefish and sole. Lobsters, crayfish, and shrimp were to be had in abundance and even prodigious sea turtles were not lacking. Across the way were long avenues of veal and pork and mutton, and endless lines of beef and lamb. Plump, white-breasted chickens and darker guinea fowls, turkeys, geese, wild and tame ducks, squabs, and Belgian hares were to be had in abundance.

There is not the least doubt that Paris is amply provisioned, even for the needs of its rapidly increasing population.

White and swathing like the head-dress of an Indian prince is the ermine hat, and lavishness added to lavishness are the furs of ermine and mole seen in Rufin's on l'avenue de l'Opéra



With practically all of the Parisians at home again, and with thousands of homeless refugees in the city, a shortage might have been feared were not such matters in efficient hands, but a visit to *les halles* will convince the most arrant skeptic that no such danger exists.

THE SIMPLE LIFE PERFORCE

Of the abundance of foodstuffs there is, it is evident, no question; but in the matter of diversions, the same can not be said, for Paris faces a novel situation. As there are no theatres open, no concerts, and no entertainments, every one perforce retires early; and, incredible as it may seem, every one arises at what seems



"A horseshoe for luck," says a muff of otter, and counts as the luck a cunning little turban spouting aigrets from a miniature smokestack

a desperately early hour. Early walks in the Bois and on l'avenue du Bois are becoming more and more *de rigueur*. These splendidly warm days have induced many a *frileuse* to shake off sleep and desert her cushioned, scented boudoir for the dappled gold of the morning woods and the dew-drenched freshness of highways and byways. The cafés de Madrid and d'Armenonville are still closed and barred, and afternoon tea in the Bois is unprocurable, so the afternoon *tour du lac* has been exchanged for the early morning ramble, and until the winds of winter are upon us in earnest, or until more new and shining motors are delivered from the great factories, some of which are now running with a full force, the Parisienne's pet diversion will continue to be her stroll in the early morning.

STRAWS IN THE WIND

It is a noticeable fact that the crowds on the boulevards contain many men fit for active service who have not yet been mobilized. There are, of course, many foreigners in Paris at present, but the number of Frenchmen who are still there is sufficient to prove conclusively that France is far from the point of calling out its last reserves. In cafés and restaurants there is marked cheerfulness among the diners, and the war is talked of comparatively little. Outside, strollers pause to look up at the aeroplane which does sentry duty above the city, but save for that and for the wounded, one might easily forget the war at times and believe oneself back in the old Paris.

The Ritz has suddenly blossomed like a rose in the desert and in no way resembles the picture of desolation which so many of the smart hostilities presented a month or two ago. At luncheon there a few days ago, I saw Mrs. Chauncey Mitchell Depew, who was on her way to London to procure supplies for her private hospital. Many soldiers have been sheltered in her beautiful Château d'Annel during the past two months, and the fact that it is situated near the battle-field of the Marne has made it a haven for those whose wounds were such as to demand immediate attention. Lord Dalmeny—in Paris on a brief visit from the front—lounged in the Ritz garden and, wearing an expression that suggested concentrated polo, but which in England would have been translated by "England expects every man to do his duty," leisurely puffed a cigarette. Inside a quartet of square-shouldered, khaki-clad Englishmen seated at a table near a window, lunched in sphinx-like silence, until they reached coffee and the inevitable cigarettes, and the silence was broken. A clean-cut young chap with the strong, enigmatical face that we have come to recognize as the English type, lighted his gold-tipped cigarette with somewhat more than due solemnity and blew a long writhing spiral of smoke into the rarefied air. "Silly war, isn't it?" said he.

THE DESERTED LATIN QUARTER

Affairs were different in the Latin Quarter, where I went last week to dine at a favorite students' restaurant. The familiar wide-hatted student with loosely knotted tie was conspicuously absent, and the restaurant seemed like some solemn sanctuary undisturbed by surreptitious billets-doux, bread bullets, and irrelevant spasms of song. The few dreary waiters were subdued and vaguely perplexed in manner, as though the millennium might be imminent, and the dainty *mimis* were undisguisedly dejected and forlorn. The lycées are all open, but the students are scattered, if not from Dan to Beersheba, at least from Calais to Mülhausen, and the *ric de bohème* is anesthetized and inert.

Paillard and Lapeyrouse opened the doors of their famous restaurants a few days ago, and the Café de Paris has changed its sign, "Closed on account of mobilization," to one reading, "Closed

on account of transformations"; from under the half-lowered shades one may see a busy staff of employees, polishing and arranging and straightening with an energy which is most hopeful. Rumpelmayer's is again open, and several other tea-rooms—notably Colombin's—have lifted their shutters and garnished their tables to much avail.

In regard to the theatres, there is a plan afoot to inaugurate a series of *causeries* by various prominent artists, instead of producing the classics, as was originally intended. Evening performances are naturally out of the question at present on account of the black darkness which envelops the city at night—lighted as it is only by fugitive stars and the reluctant moon. So dark are the streets after nightfall that several serious accidents have taken place in l'avenue des Champs Élysées, where a number of uprooted lamp-posts bear witness to the violence of the collisions. One can almost fancy that the taxicabs are indulging a long-cherished grudge by wreaking vengeance, under cover of darkness, on the lamps which have for so long kept them to the straight and narrow way.

BUSYING THE HANDS

Fortunately we have had brilliant weather through most of these anxious, sorrowful weeks, but the last few days of bitter weather, with a pitiless downpour of rain, have brought home to the imaginative Parisians the sufferings of the soldiers in the cold wet trenches, and their needles are flying as never before. *Nouvelle Mode* and *Chiffons* have arranged to furnish, free of cost, patterns for under-garments destined for the soldiers, and their offices are besieged on Friday mornings, the time when these patterns are delivered. There is a movement on foot to provide work for the women of Belgium who have been left destitute and without employment, by reviving the lace industry. Bobbins and thread are to be supplied—so the plan is—in the hope that the women thus employed will, in a way, forget their terrible desolation in occupying themselves with the gentle craft of lace-making. At the same time an effort is to be made to create a demand for the laces by urging dressmakers and makers of fine lingerie to use hand-made laces on dresses and fine under-clothing, and thus enable the women to gain a livelihood.

THE RETURN OF THE AUTO-BUS

Parisians were amazed, a few days ago, by the apparition of an auto-bus—not one of the new ones which are now being placed on the Paris streets, but one of the old, familiar, green-and-white auto-buses which were *les bêtes noires* of the pedestrian months ago, before the war, and which now apparently are adored by these same pedestrians. Battered, faded, and covered with dust, this bus was greeted with shouts and cheers; and when it was followed by another



Photographs by H. C. Ellis, Paris

Long the object of much sorrowing attention, the imposing statue in the Place de la Concorde to Strassburg, capital of Alsace-Lorraine, was, on All Saints' Day, half hidden beneath rejoicing wreaths and flags



A little white frock of fine batiste with insertion and buttons of Irish crochet is the first frock; in the second filet lace trims a shirred frock of white linen cambric. Both frocks were seen in Marindaz' window

and then by several more at intervals, the enthusiasm of the people knew no bounds; they followed the war-scarred veterans along the boulevards in a frenzy of delight—wildly cheering and applauding the dusty caravan. The motorman of each bus was a French soldier, and the guard was a *sapeur* in uniform. The new buses which are beginning to appear on

the Paris streets to replace these which were sent to the front are smarter and less noisy than the old ones. They are eagerly welcomed by the rapidly increasing crowds, despite the fact that they and the now numerous taxicabs make the crossing of streets once more a matter of difficulty.

The garden of the Carrousel, between the Louvre and the Tuileries, was left without an attendant when the gardener was "called to the flag," and for three months the place has been covered with weeds and tall grasses. Some one has just suggested, with characteristic Parisian sentiment, that the people of Paris assume the guardianship of the Carrousel during the absence of the gardener so that when he returns he may find the garden in good order.

FIRST AID TO THE HORSE

Automobiles bearing a large *croix bleue* have been flying about Paris for the last few days. They belong to the "Société de Secours aux Chevaux Blessés"—an English society, the object of which is the rescue of horses wounded in battle. Sick or wounded horses are taken in huge ambulances to relief stations, where they are treated and their wounds healed, so that many of them are again fit for service at the front. M. Millerand is president of a branch of this society which has just been started in Paris.

The mortality among horses on the battle line is enormous, and as France and England have drawn almost to the point of exhaustion on their supply of horses, the need of more horses is very great, so that the horse-hospital promises to be of great use. Famous hunters, pet saddle-horses, polo ponies, and world-renowned race-horses all have been sacrificed; "Lord Loris," the horse which won the Grand Steeplechase at Auteuil in June and was valued at one hundred and fifty thousand francs, has been killed at the front. The jockey, Alec Carter, a non-commissioned officer in the Dragoons, who has ridden "Lord Loris" in some of the horse's greatest triumphs, was also recently killed in action.

YOUTH IN REVIEW

General Gallieni recently reviewed the student-soldiers of Paris in the Court of Honor of the École Militaire. These are the youths of the lyceums and colleges who have been given military training in advance of their regular time for service. Not the least interesting feature of the review was the inspection of the Boy Scouts, who marched proudly by with heads erect, faces set and stern as if on their shoulders rested the fortunes of France. Completely equipped for the field, with their own stretcher-bearers and even a Red Cross dog to search for the wounded, every one of them to a boy was disappointed at not being sent at once to the front. What a career—to be a Boy Scout in the year 1914!

G. H.



The wealth of the gardens of France passed through the flower markets on All Saints' Day and was carried by a sad and proud procession to decorate the graves of the soldier dead



Market women with carts piled high with flowers lined the way at the stations along the road to the cemeteries near Paris, and purchasers went their way with arms filled with blossoms



Among the dancers in the fête, Mr. Bradish Johnson Carroll, Jr., proved himself a versatile artist, for he tripped it ever so lightly and without favoritism from the lulu fada and the omnipresent fox trot to a Pierrot dance

To be above neutrality, the committee in charge of the "tableaux dansants" added a Russian mazurka with Mr. Gerald Onativia and Miss Beatrix Buel, shown at the right

Because few this season are the men deft enough to foot it the ever-so-feasily the new dances demand, Mrs. E. Roscoe Mathews, who danced both the fox trot and Chinese ta-tao, and Mrs. B. W. Cady danced together



Mrs. Louis du Pont Irving, who would have made a light and graceful and frolicsome Pierrette even in a street suit, had for her partner in the dance Mr. Bradish Carroll, Jr. (shown opposite) as Pierrot; and together they danced an ever-so-irritating Pierrot dance to an ever-so-irritating tune



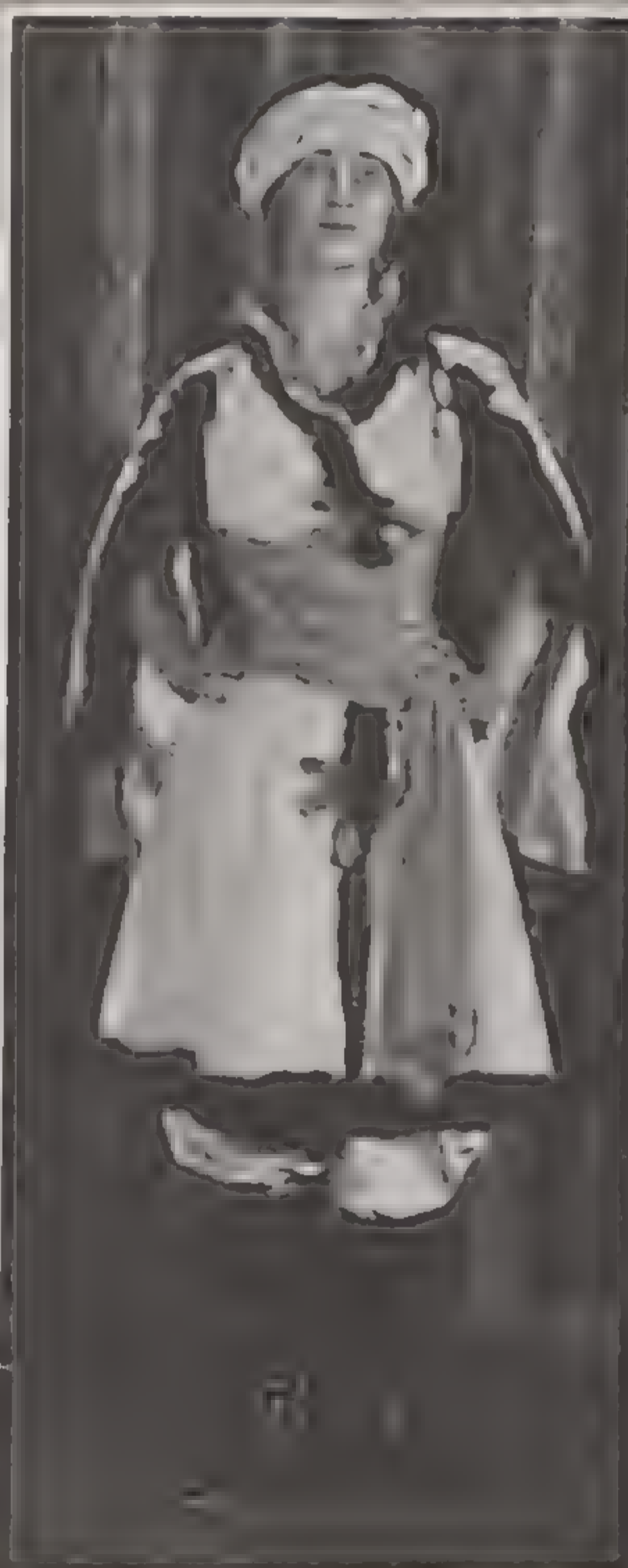
Photographs by Baumann.
Court Photographer

In the "tableaux dansants" given on November 30 at the Ritz-Carlton for the Virginia Day Nursery, Miss Margaret Ebert, a debutante who helped plan the fête, danced "Autumn" with such grace that her audience demanded an encore

SOCIETY ILLUSTRATES THE TEXT, "CHARITY BEGINS AT HOME," FOR THE VIRGINIA DAY NURSERY



Miss Eunice Clapp, who made her debut on December 23, danced an odd Persian dance in an odder scarlet costume, figured à la Bakst and fashioned à la Poirer. Miss Clapp also danced in "Pandora's Box" and will take part in the Vanity Fair to be given for charity on January 10



As a Russian peasant, Miss Eleanor Lamson sold programs for the festival

In a Russian mazurka planned by Mr. Onatikoff were Mrs. G. Maurice Heckscher, Mr. J. F. Hubbard, Miss Mildred Rice, Mr. Trumbull Thomas, and (kneeling) Mr. Gerald Onativia

Miss Marjorie Curtis ushered a most distinguished audience. The Russian Ambassador and Mme. Bakhmétéff were present, as were three erstwhile American ambassadors to Petrograd

The Misses Audrey Osborn, Beatrice Claflin, Mercedes de Acosta, and Vouletti Proctor ushered at the festival at which Mme. Nazimova, Mme. Lyska, Prince Pierre Troubetzkoy, Hofmann, Didur, Zimbalist, and the Balalaika Orchestra performed



Photographs by Underwood & Underwood

Miss Marjorie Stewart and Mr. Durant Bowers (left) were in the Russian mazurka of the festival, which opened appropriately with "God Save the Czar" by the choir of the Russian Cathedral of New York. Some members of the choir were absent, being at the front in the Russian army

Miss Alexandra de Palkowska, who is a pupil of the Russian dancer, Louis Chalif, and Mr. Gerald Onativia in the dance "Donskoi Kozak," a favorite wild measure of the Don Cossacks of southern Russia. Mr. Chalif and Mr. Onativia taught Russian dances to the audience after the festival



AS GORGEOUS A FESTIVAL AS SOCIETY HAS SEEN AND WITH DISTINGUISHED NAMES UPON THE PERFORMER'S LIST, THE RUSSIAN FESTIVAL, ARRANGED BY MISS BARBARA RUTHERFURD, WAS HELD AT THE BILTMORE FOR THE RUSSIAN WAR SUFFERERS

NEW YORK AT HOME

LONDON has Hyde Park, with its famous "Row" and the well-known corner near Hyde Park Gate where any pleasant afternoon in the season one may sit on an uncomfortable green chair surrounded by half the smart folk of London—on equally uncomfortable *chaises vertes*—and see the other half drive by with the most correct of landaus and livery, bewigged coachmen, faultless footmen, and such horses!—with very likely a glimpse of royalty thrown in.

Paris has the Bois with its lakes and cafés—Pre-Catelan, Armenonville, Madrid, and all the rest, where all Paris goes pleasuring. But where in New York can one meet one's friends *al fresco* for a chat or an hour's pleasure? Certainly not in Central Park, even in pleasant weather, unless one cares for a canter in the early morning. The Park is wholly given over to nurse-maids and their charges, spooning couples, boisterous boys, and sodden wrecks of men dozing on the benches. There is no corner reserved for one who on a balmy day desires a quiet hour with a book. Begin to read, and immediately from somewhere appears a demon child followed by a dozen similar apparitions and then, bedlam! Winter and summer, motor-cars, smoking vilely, spoil the drives. Instead of the Château de Madrid we have the Park Casino!

THE UNDERGROUND TEA-ROOMS OF NEW YORK

So, because we have nowhere else to go we frequent the Fifth Avenue hostelrys. Yesterday at five o'clock I walked into a smart hotel and asked for a pot of tea. "Down-stairs, madam,

Thrown Upon Its Own Resources, New York Pays Paris the Sincerest Flattery of Imitation, and the Pageant of Fashions and Charity Fêtes, Premières and Dinners Is But the Gay World of Paris, Once Removed



Not the least speck of trimming could find a foothold on the round shiny dome of a helmet with an uncompromising point at the front like the beak of a bird, but a cascade of gold lace, one frill up and one frill down, attacked it from the rear

please. At this hour we serve tea only down-stairs." I stared at the immobile flunky in blank astonishment, for in Paris we are not accustomed to taking our tea underground—indeed we are not. And it was only a lively curiosity and a great desire for the tea that induced me to say good-by to the daylight that filtered in from the street, and descend the staircase to the tea-room underground. And there, in a dim-lit room, others were taking their tea as a matter of course; but I could not help contrasting the place with some of the tea-rooms in Paris—the Ritz tea-room for instance, where on balmy days tea is served *al fresco* in a charming old garden lined with flowers and surrounded by a high stone wall, above which loom the *marronniers* from the adjoining garden of the *Ministère de la Justice*. In Paris I go underground only when Monsieur Michel Mortier presents some new play in his little jewel-box theatre where, as all the world knows, the orchestra stalls and boxes are underground. However, with few exceptions, once inside a French theatre one might as well be underground, for ventilation there is none.

However, I made the best of matters and managed to enjoy my tea. At one of the tea-tables I saw an attractive young woman wearing the costume sketched at the lower right on this page. It was of tobacco brown *velours de laine* and was banded above the knees with *putois*. The collar and muff were also of *putois*. Her small turban, which was especially becoming, was of brown velvet, trimmed with tiny brown tips.

SEEN AT SHERRY'S

A few days ago while I was lunching at Sherry's, I saw several smart costumes and one especially chic girlish hat. The hat, as shown in the sketch at the top of this page, was of fur and was as close-fitting over the brow as a vizor. In the back there was a most original trimming, a piece of gold lace with one frill up and one frill down.

With the girl who wore the hat just described was a svelt young woman who appeared to be her

sister. She wore the striking suit of white cloth illustrated at the lower left. It was banded on all the edges with beaver and bore the badge of smartness—military braid and buttons. The round crown of her round hat was of black velvet that matched her sash and the brim of the hat was of gray tulle.

Quaintly gowned in the frock of buff panne velvet trimmed with brown fur, which is sketched at the upper left of page 24, was a blonde lassie whom I saw lunching at a near-by table with a forbidding looking duenna. Seventeen and sulky the girl was, and frowning a bit under her close fur turban. She stared moodily out of the window, and addressed scarcely a word to her companion. When her fur collar was unclasped I noticed that the frock was collared with white tulle and that a chain of flat jet discs encircled the base of her throat.

THE WEDDING OF MISS URSULA BROWN

The exceedingly pretty wedding gown designed by Bendel for Miss Ursula Wolcott Brown, who was married recently in St. Bartholomew's church, is sketched on page 24. Over a foundation of silver cloth fell a tunic of old rose point lace. The low bodice was delicately made of lace and pearl-embroidered tulle, and the white tulle sleeves were long enough half to cover the gloveless hands. From between the shoulders fell a court train of tulle widely bordered with shimmering cloth of silver and sprayed with orange blossoms. Over this the tulle veil, which was attached by a filet of pearls to the bride's blonde hair, and was wreathed with orange blossoms in a new fashion, formed another and longer train. The slippers were



Collared within an inch of her life, and wearing a sash like a débutante and buttons and braid like a Tommy Atkins, she chaperoned her sister at Sherry's



With a tight turban at the top of her, and with a good seven inches of well-shod feet showing beneath her skirt, she strayed into a New York "underground tea-room"



The empire line which is establishing itself wherever it can, is here strategically entrenched above a slender waist and behind a becoming double ruffle

of silver tissue, and the bouquet was of orchids and lilies-of-the-valley.

Especially effective were the bridesmaids' gowns, one of which is shown at the upper right. Gold lace and tulle formed the yoke and sleeves. A band of soft brown fur outlined the top of the draped bodice and lost itself under a tablier of rose pink satin in back; the scalloped tunic was edged with a flounce of gold lace which veiled the underskirt. Slippers of cloth of gold were worn with stockings of golden silk. Charmingly quaint was the small hat of brown velvet with a demurely turned-down brim bearing a single pink rose. The crown was draped with gold lace which fell in the back like a thrown-back veil. From the brim in the back, over the lace, fell a long streamer of brown velvet ribbon embroidered with gold and finished with an odd bow at the end. A charming old-fashioned bouquet was carried in the ungloved hands.

A shimmering, fur-trimmed gown of golden tissue and gold lace was worn by the bride's mother, Mrs. G. Hunter Brown, and a gold colored ostrich plume on her small turban of brown velvet completed a charming color scheme.

ON AND OFF THE STAGE

At the Lyceum Theatre the other night the man next me was so affected—most amusingly affected—by the woes of the pretty "Outcast," that for a time it seemed as if nothing short of climbing upon the stage and himself consoling her would do. Miss Elsie Ferguson in this most successful rôle of "The Outcast" wears some very becoming frocks—especially the dark blue French faille creation in which she "walks into the Savoy"; and one worries needlessly, I suppose, over the small triangular patch of epidermis which is visible between the low collar of her frock in the back and the fur collar about her throat. Chéruit introduced this line at the neck several seasons ago, and has been insisting upon it every since; but one seldom sees it actually worn.

When he had exhausted his sympathy for Miss Ferguson, the impressionable man next me turned his attention to the audience. "All

the diamonds of Kimberley," he remarked, and although the remark was not addressed to me, I turned to see the jewels worn by a woman in one of the boxes—ropes of them, splashes of them, bracelets like rings of fire, and pendants like great drops of light. The bodice underneath the gleaming stones was of black tulle—low-necked, with sleeves to the knuckles—but the face above was unfamiliar.

THRILLED TO THE MARROW

One of the latest plays at the Princess, that abode of thrillers, is evidently intended to inculcate a pronounced distaste for perishing on the *champ d'honneur*, as it pictures vividly some of the horrors of war. To the new bill George Ade contributes his amusing "Nettie," she of the piano, the sable coat, the winning way, and the diamond horseshoe, she who is the principal character of the play, but is never seen save through the eyes of the other characters of the play.

In the audience at the Princess the evening I saw—did not see—Nettie, black and white masculine attire was overwhelmingly in evidence, as, to my great wonderment, it has been each time I have visited that little playhouse. Can it be that New York women still prefer the plays which end by everybody living happily, presumably, ever after? One of the few frocks present in the audience was of gray chiffon and was very simply made. The low bodice, the short sleeves, and the skirt hem were bordered with spotted ermine. The narrow black velvet girdle was tied in a bow in front with the loops drawn up and attached to the bodice, and the long drooping ends were finished with ermine tails.

Mr. Charles Dana Gibson and Mrs. Gibson were among those who greeted Miss Phyllis Neilson-Terry on her first appearance at the Liberty Theatre in "Twelfth Night." Mrs. Gibson was dressed in black. The tulle bodice of her gown was open in a deep V, and her blonde hair was without ornament. She wore long black gloves.

The stable at 505 Madison Avenue, which long ago sheltered the fleet-footed "Maud S.,"



Scalloped like the petals of a flower and tinted with gold at the edges were the tunics of the frocks worn by the bridesmaids at Miss Ursula Brown's wedding

of race-track fame, has been transformed into a club-house under the direction of Mrs. R. W. Hawkesworth, and will in future house the Supper Club. Here an after-theatre supper will be served at a fixed and moderate price, and on Sunday nights there will be a special dinner, with music, as an especial lure.

THE SUPPER CLUB

The Supper Club has for years been an institution in London, but this is the first venture of its kind in New York, and the list of subscribers is sufficient to insure its being smart and exclusive. Mrs. John Jacob Astor, Mrs. Stuyvesant Fish, Mrs. Oakley Rhinelander, Mrs. Charles S. Whitman, Mrs. James B. Eustis, Mrs. Alexander D. B. Pratt, Mrs. John R. Drexel, Miss Lota Robinson, and Mrs. Charles A. Van Rensselaer, and other well-known New York women are interested in the new club, as well as Mrs. Edward T. Stotesbury, of Philadelphia, and Mrs. Richard H. Townsend, of Washington.

E. G.



As smartly short as her court train was regally long was Miss Ursula Wolcott Brown's wedding gown of pearl-embroidered tulle and shimmering cloth of silver. From Henri Bendel

ENTER, THE MANIKIN!

With a Graceful, Gliding Gait, Appears upon the Horizon of New York Fashions the American Counterpart of the Picturesque Figure of the Paris Race-courses and Boulevards



SLENDER, supple, supersmart, a charming embodiment of the mode, this is the manikin. Paris knows her well and adores her. New York has but recently made her acquaintance, and has fallen instant victim to her charms. In Paris her reed-like grace lends a picturesque quality to the

boulevards and cafés, to the race-courses and theatres. In New York she has as yet made her appearance only in the comparative seclusion of the dressmakers' salons, and for a brief moment on the stage of the Ritz-Carlton during the recent Fashion Fête.

In the fashionable world, but not of it, the manikin must be more elegant in appearance than the *élégant*, capable of assuming more demureness than the *débutante* or more dignity than the dowager. An actress of no mean accomplishments, to her is assigned the difficult rôle of interpreting the mode. She can not pick nor choose the type she would portray but, taking her cue from the frock she dons, she becomes stately or seductive, vivacious or languid, whatever its exploitation may require.

INTERPRETERS OF THE MODE

She raises a slim arm and the lovely blended colors of a drapery are revealed. She turns her small, well-poised head and a new neck-line is disclosed. If she is clever she contrives to do these things without seeming to do them, yet every graceful pose and picturesque attitude is but a ruse to invite attention to the gown she wears.

Enhancing the artificial beauty of the mode with her personal loveliness, she is the realization of the couturier's dream. Upon her slender form potential fashion motifs become positive styles. An essential factor in the launching of the mode, she is at once a conspicuous figure and an obscure one. The smart world sees much of her and knows little.

Seeking to discover what sort of an individual she may be when divested of the smart trappings which she wears so bravely, one finds many times that she is just a vivacious slip of girlhood. If she is permanently connected with one of the big dressmaking houses, one may encounter her early in the morning, on her way to the establishment, clad in a trim tailored frock, neatly shod and gloved, with a trig little hat atop her perfectly coiffed head. Should the pink of her cheeks glow a trifle too pink under the uncompromising rays of the morning sun, let it be recalled that there is scant time for preparation once she reaches her destination, and that before noontime comes even youth will find comfort in the fact that weariness can not fade the essential roses in her cheeks. For to slip from one garment into another all morning long is indeed a task, and even a silken train develops unexpected weight when one has trailed it innumerable times the length of a carpet salon.

Mary Boland, who, as the

manikin in "My Lady's Dress," contributed one of the biggest thrills of the present theatrical season, maintains that the boredom of the manikin is her most striking characteristic.

"When I first undertook the rôle of Anita, the manikin in 'My Lady's Dress,'" she said, "I visited some of the dressmaking establishments of London and New York, and studied the young women who displayed the gowns."

"I noted that however much they might differ in other respects, in one thing they were alike—they seemed utterly bored. Finally it dawned upon me that they really were bored, that this unending audience of women with nothing more important to do than to inspect an endless succession of gowns wearied them to the final degree."

"Another thing I observed was the odd, set expression of their faces—many times the expression was a smile, but such a smile as one might see on the face of bisque dolls, utterly devoid of meaning. Should the manikin catch the eye of a comrade, what a change! One could not say that a line in her face altered, but somehow one obtained the impression that her eyes actually saw, and that behind that charming mask dwelt humanity."

ECHOES OF THE FASHION FÊTE

As for the humanness of the manikin and her abiding effervescence of spirits, it was only necessary to peep behind the scenes during the Fashion Fête held recently at the Ritz-Carlton to have these indelibly impressed upon one's mind.

In an oblong chamber filled with rows and rows of little gray chairs, the exponents of the mode waited their turns to appear—a heterogeneous collection of types. Here a svelt French maiden, the personification of chic, shrugged her rounded shoulders expressively as she chatted to the little black haired colleen at her right. There, perhaps, stood a dignified English girl in correct shooting clothes, and next to her a figure straight and strong as a caryatid, swathed in a flame colored tea-gown, the vivid hue of which found an effective foil in the midnight blackness of her low-drawn tresses. In contrast to the picturesque beauties of other nations was the predominating American type, slender and boyish, wearing the perfectly tailored suits of her own country with inimitable effect, or emphasizing the appeal of afternoon frock or evening gown by her unaffected girlish loveliness.

Freshness and youth and natural charm were indeed the predominating characteristics of all the manikins who had been rallied to the support of the fashion standard in New York. One involuntarily compared their unassumed girlishness with the practised arts of the French manikin, and the American girls did not fare badly by comparison. One missed, perhaps, the perfect grooming and finished elegance of the French prototype, for the American manikin has not yet acquired the knack of turning herself out perfect in every detail of person and attire; but in the underlying basis of beauty she surpassed the French standard.

But whether of distinctly American type or of a style of beauty purloined from other nations, the manikins who occupied the little gray chairs in the chamber off the stage of the Ritz-Carlton were "sisters under their skin," and children of Eve, every mother's daughter of them, and the vitality and superabundance of spirits



which resulted in the charmingly vivacious tableaux on the stage were responsible for many an improvised bit of frolic off it.

THE WOES OF A CHAPERON

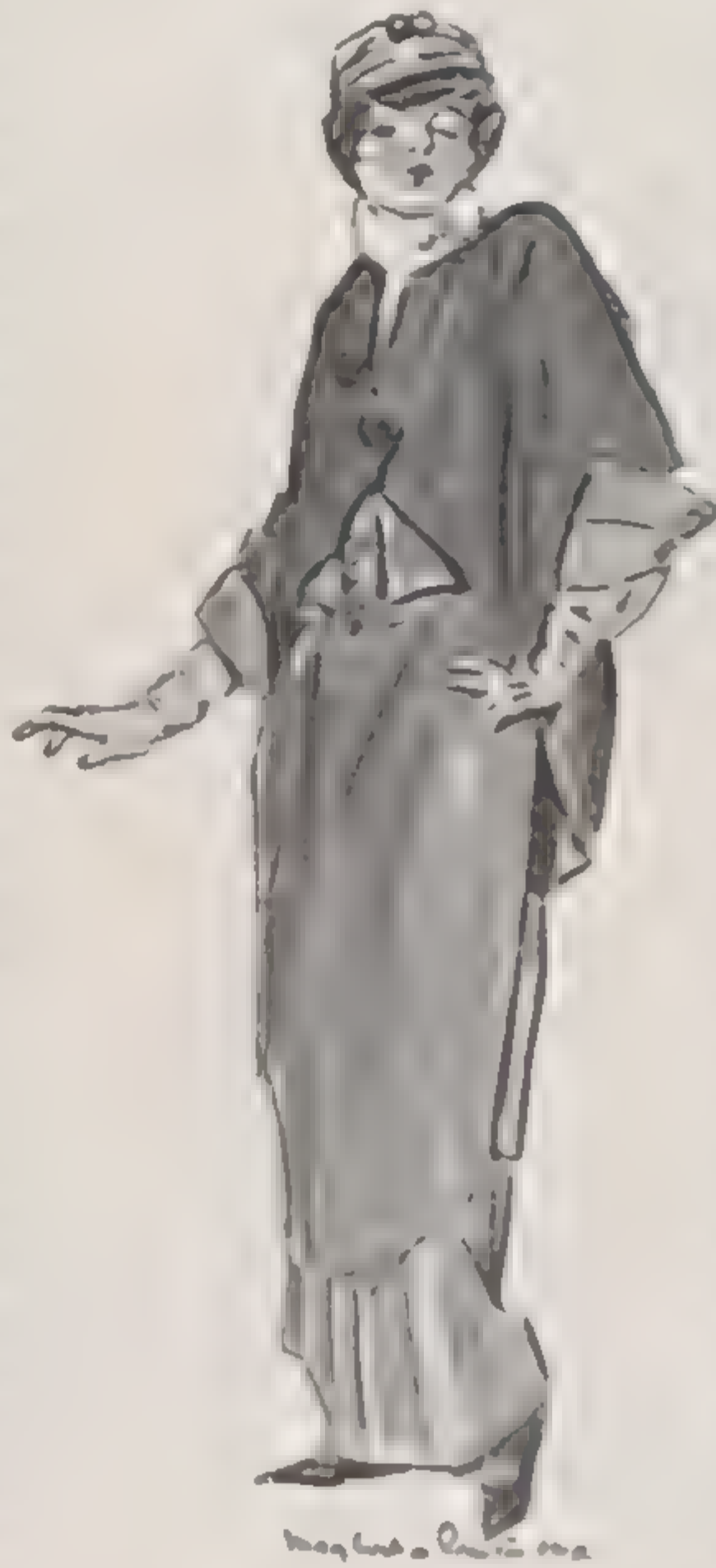
Many and amusing are the stories told by those whose services were requisitioned for chaperons, and in some cases the end of these incidents is not yet. A gray-haired member of one of our best families relates a characteristic episode. "Untroubled by premonitions," she says, "I was taking tea with the Colonel at Sherry's. He had just brought the English, cheering, into the enemy's trenches when, without warning, a miniature avalanche descended upon me. Almost smothered in the embrace of a white fur coat, I caught a glimpse of a pair of brown eyes that I seemed to have seen before, and heard a voice that somehow was vaguely familiar chirrup, 'How are you, girlie? So glad to see you again.' Before I had fairly recognized the charming visitant, and before the Colonel had his monocle properly adjusted, she had whisked off."

"Though I took great pains to explain to the Colonel that with a manikin the proper form of address for anything feminine between the ages of seven and seventy is 'girlie,' he continues to chuckle that odious word every time he sees me. I think the wretch likes to call me by it."

The American manikin takes neither herself nor her profession very seriously. In fact the manikin in this country is usually a manikin only casually, when some more important occupation flags. The French manikin lives and has her being for the express purpose of displaying clothes. Her pursuit of her profession

extends much further than the time during which she appears in public. Many a toilsome hour she spends in acquiring the finesse of dress, and in perfecting her charms. Mme. Paquin, Mme. Chéruit, Mme. Wagner, wife of the manager of the house of Drécoll, all began their careers as manikins. The charming Mme. Georgette still continues to exploit her own creations, or did before the war began.

It is said that dressmakers here are seriously considering adopting the French method of launching their creations, so it seems not at all unlikely that at an early date American counterparts of the fascinating figures which make picturesque the boulevards and cafés of Paris may be encountered strolling down Fifth Avenue of an afternoon or sipping tea at one of our smart restaurants.



A BIT OF FUR AT TOP, AT BOTTOM, OR IN
BETWEEN—BUT THERE IS FUR, WHETHER IT BE
ON A DAY DRESS OR ON AN EVENING FROCK



An impractical version of the pocket is the trimming for a dress of burnt orange velvet with a band of sealskin rippling in and out around the bottom and another band standing up around the top. Buttons and braid and a belt of plain, unmitigated patent leather set a seal of soldierliness, and short skirt and high waist set a seal of smartness



There are two long, spreading, pink, chiffon skirts—the top one shorter than the other one because it is pulled up to form a round pink petal above the fur belt—and there is a bodice of pink tulle, more sleeves than otherwise. All the edges of the chiffon are corded for flare



A frock of green "velours de laine" with a tight underskirt,—no, a coat, for it opens all the way down the front,—yes, on second thought, it is a coat, for, see, there is a high collar of skunk no one would wear indoors. By way of further contradiction, the black velvet winter hat, tipped up in back, is abloom with spring flowers

THE JEWELS *of the* FASHION FÊTE

ALL over the city the jewels in the show-cases glimmered and sparkled and blinked, for word had been passed that they were to go to the Fashion Fête. It was no thoughtless rumor such as the frivolous necklace of platinum shown in the middle below might have started. This necklace resided in the window of Theodore B. Starr and was, oh, so vain of the pear-shaped diamond and the ruby it possessed. The information was given out by the conservatively minded diamond necklace at the upper left, a Russian residing with Black, Starr & Frost. At last the day the Fête was to begin arrived, and every jewel was taken from its show-case

and polished until it radiated joy. The events which followed, however, not even the worldly wise coronet and dog-collar of platinum and diamonds at the upper right anticipated. The coronet and dog-collar had lived in the establishment of Black, Starr & Frost all their lives, and had waited for a beautiful princess to come for them. Instead, they were locked in boxes and two men in evening clothes, businesslike and shrewd and ungentle, carried them solemnly away.

But, after all, there were lights and music, and when the boxes were opened even the slender necklace of platinum and diamonds which started for the Fête from Dreicer's with an Empire tiara of diamonds and platinum, as shown in the middle above, shook itself out of the limp little heap in which it had fallen upon sight of the detectives.

One of the first jewels to arrive at the Fête was the oriental head-dress of diamonds at the lower left, which had been hurried through the streets from Theodore B. Starr's establishment. When the other jewels arrived, the head-dress was fitted over the coiffure of the slenderest,

prettiest manikin it had ever seen. Dreicer's diamond filet and necklace of diamonds and one big sapphire was donned by the tall beauty at the lower right, and though every twinkle it twinkled was watched by plain clothes men, it had the time of its life.

"You Wouldn't Believe Me," the orchestra played, and in the heart of every jewel a tiny point of flame leaped up to the lilt of the music, for before the eyes of all the world of fashion, the manikins bobbed their smartly coiffed heads and preened their slim white necks, and tripped and slipped and dipped across the stage and down the steps and between the gray chairs of the Ritz-Carlton ballroom.





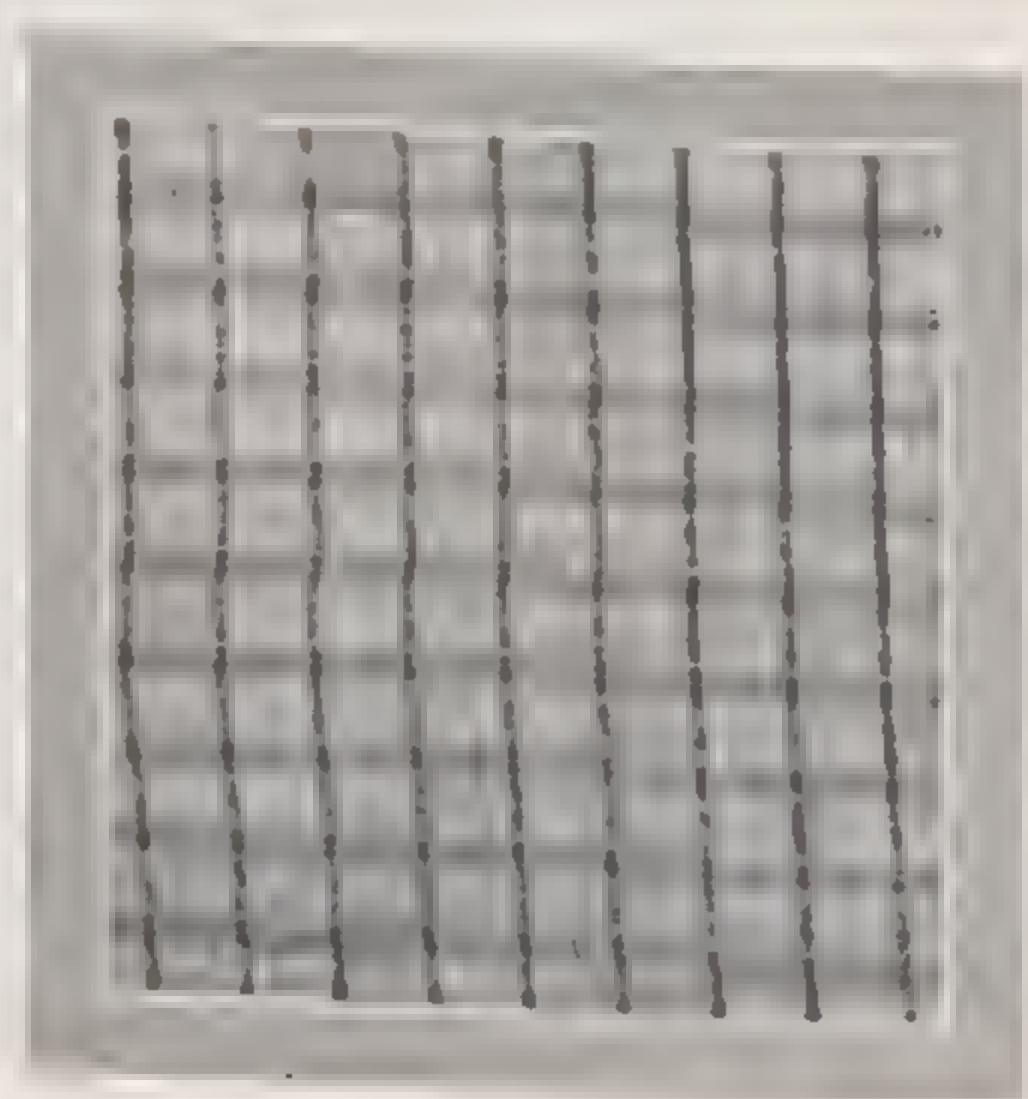
France presents a fine white voile cross-barred in blue and flecked with softly yellow roses with gray green leaves, which is shown below. From this the American designer creates a frock with diminutive bodice and widely flared full skirt, girdles it with green velvet, adds a green velvet bow at the throat, gives a crisp touch by a white embroidered collar and lace-trimmed white apron front and back, and fini her costume by the smartest of tiny black chiffon hats, with a single rose

Driven to extremes by the continued encroachments of the skirt which pushes it up and up, the girdle asserts its independence by imposing black satin on a gown of the white and yellow "cloxy," below, and seeks to regain lost ground by flinging streamers of peacock blue velvet ribbon down the skirt. Yellow roses on the sides of the peacock blue silk hat hold the blue silk streamers in place. The fabrics on this page are new cotton materials sent to Vogue by Rodier of Paris

Softly full here and daintily frilled there is a one-piece gown which takes its cue from a filmy fabric known as "citrajour," which is cross-barred by open-work stripes, each with a fine line of green. The girdle, which passes under the bodice at the sides, is of green satin, finished with green satin buttons. A full tunic ruffle finished with a wide hem extends from the hip-line in front to below the knee in the back, and a collar almost invisible by its fineness flares from the neck

NOT ALL THE WARS OF THE WORLD CAN MAKE

PARIS WHOLLY UNMINDFUL OF THE SUMMER FABRICS



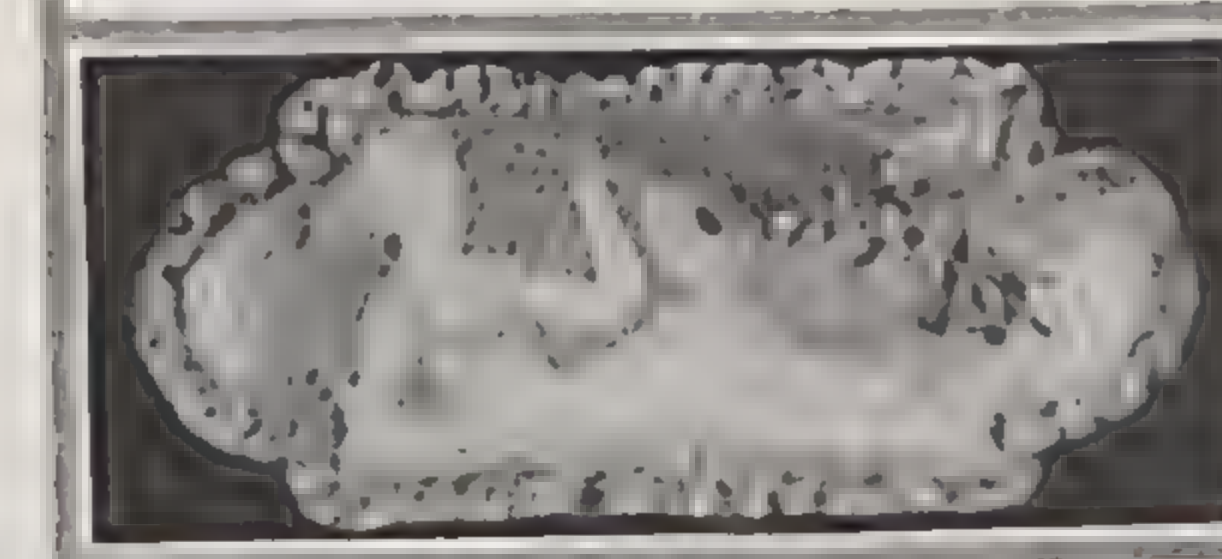


At the back of the day-bed, where it serves as a foundation for other pillows, is the destined place of this stiff satin-covered pillow, with an outer cover of filet and Cluny lace, inset with Italian cutwork in linen

The light of pleasant dreams falls softly from this bed-air lamp with fringed shade of embroidery and filet, Cluny, and Venetian lace, lined with rose silk. The base is of cream enamel, and the roses carved around it are painted in rose-pink and green



A pillow of just the size and softness to fit when all other pillows fail, has a cover of white satin over which is drawn a cover of filet and Cluny lace, the design of which repeats the oval lines of the satin pillow



On the delicate Flanders lace top of a blue satin-covered pin cushion a classic lady with a mandarin collar in graceful ease and gravity accepts a spray of dainty hand-made flowers laid at her feet

Though its beauty would seem to preclude any ulterior motive of usefulness, this cover serves the practical purpose of protecting from draughts the slumberer on the "chaise longue." The lining is of blue silk, padded, and the cover of real lace and embroidery with rose velvet bows and loops. Lingerie accessories from John Wanamaker

For her hours of relaxation in the boudoir, woman surrounds herself with a wealth of the dainty accessories dear to the feminine heart and elaborates the whiteness of her linen pillows with bands and edgings of fine Valenciennes lace and a ribbon bow or two

THE LITTLE MORE WHICH
ADDS SO MUCH OF COMFORT
TO A WOMAN'S REFUGE
FROM THE BUSY WORLD





Upsetting the traditions of its kind comes a nightgown like this. It has a top like a negligée, and the skirt portion is a charming bit of indecision between a harem skirt and pajamas. The ribbons are pink, and the trimming is hemstitching



Why, indeed, should every piece in a set of underwear be in the same design? Here are three charmingly convincing reasons why it should not be: a nightgown of finest handkerchief linen bewilderingly tucked and embroidered and frilled, and with tiny topsleeves, a chemise as exquisitely designed, but designed differently with open embroidery inset, and drawers like neither of the others—drawers with net ruffles, though for many a day ruffles on drawers have been de trop

A BEWILDERMENT OF RUFFLES AND RIBBONS, A SOUPÇON OF LACE, AND A DEAL OF SHEER CHIFFON FOR HER LINGERIE



To begin with, there is a vest, a plain unmitigated vest, of flesh colored chiffon, and then the designer makes haste to add a great many tucks and plaits and much lace insertion, for this is a nightgown, and so must be frilly and foolish



Tucked round and round and up and down, as well, and exquisitely embroidered is this chemise of chiffon cloth which belongs in the set with the gown at the right



Ruffles having been released from a long exile, appear in most unexpected places, and here a plaited one emphasizes the Empire line of a cream chiffon cloth nightgown



Drawers of cream colored chiffon cloth ruffled and tucked and embroidered to match the nightgown and chemise shown at the left. Models from Mme. Outille Ligne



NEGLIGÉES OF THE SINGLE MIND THAT SLENDERNESS IS AN
 ESSENTIAL GRACE, THAT BEAUTY OF MATERIAL IS BETTER UN-
 ADORNED AND THAT IN COLOR LIES THE FOUNDATION OF CHARM

A haze of gray blue chiffon makes itself felt above a slip of pale pink crêpe de Chine only by delicate bandings of gold and a chain of Japanese embroidery which, by the very brilliancy of its oriental coloring, seems to give the chiffon embodiment. A narrow blue ribbon marks off an Empire waist, and a wreath of delicate flosses echoes the gayer colors in the Japanese chain. A Robert negligée

A rival to the sheerness of chiffon will always be the shimmer and richness of velvet; and for dignity, velvet in a tea-gown is unrivaled. In this tea-gown Nattier blue velvet is simply draped to throw into greater beauty the lights in the velvet, and save for corded frogs the gown is trimmed only by skins of fitch, which contrast their yellow richness with the blue. Models from B. Altman & Co.

Like a gold mist, gold colored net shaped into an overdress by wide bands of silver embroidery veils an underslip of pale blue satin in this Robert negligée. A loosely knotted, low silken cord of blue seems merely to indicate how slender is the figure; a chain of gold and silver metal boleros; and blue and gold and silver blend together in a charming color scheme



A series of white ruffles, one of them of filet lace on coarse net, the rest of them of net, and all of them edged with velours ratine bands, white outlined on either side with red, compose the skirt of this frock. The girdle, scarlet to match the edging on the ruffles and placed high for fashion, is of satin, accenting the color scheme

A bewilderment of embroidery and filet net stuffed out over an underskirt of chiffon, pink and ruffled. The frock is tipped up a wee bit on each side at the bottom—just enough to show its goodwill toward the new fashion—and it tips up as far as it may at the top. The girdle is of pink satin, the bodice and long tab in front are of heavy embroidery on net, and what there is left is square mesh filet with shadow threads. Models from Franklin Simon & Co.

A flounce at the bottom and a yoke at the top of the white net skirt, each one flaring and each beautifully embroidered by hand in a delicate rose design. The bodice, which is also heavily embroidered, drops bolero-wise over a broad sash of old-blue velvet placed rather high, and the long tight sleeves of net are embroidered at the cuffs



NEVER SO FRAIL A GOWN OF LACE AND NET BUT THAT BETWEEN ITS RUFFLES AND FRILLS IT MAY REVEAL A NEW FASHION, AS IN THE HIGH WAISTS, FULL SKIRTS, AND UNEVEN HEMS OF THESE LINGERIE FROCKS FOR THE SOUTH



A S S E E N b y H I M

IF anything happens to any woman who lives in one of the smaller cities or communities, be it a divorce, a motor accident, or an attempt to go on the stage, she is usually described in the newspapers as a "leader" in society. Such a description has become one of the old reliable jokes, and humorists who follow closely the meanderings of the newspaper mind have classed the "society leader" phrase with such stock rhetoric as the "dull thud," the "devouring element," the "intelligent juryman," and other worn-out properties. For years and years, such a personage as a leader in New York society has not been seen in the flesh. The late Ward McAllister was possibly the last of the line, and he has been dead for nearly twenty years.

TRAVELING BACKWARD IN THE CIRCLE

We have, however, a tenderness for the old customs that went with the days of a "society leader," and as fashions travel in a circle, it would not surprise me in the least if there should be a leader of the vast aggregation now known as New York society. It would be an arduous task to gather all the clans together and to classify the different sets, and, of course, there is a question, also, as to whether the sets would acknowledge the authority, and be satisfied to stay where they were put. A serious reverie came to me one evening in the early winter in regard to this matter, when I was enjoying the delightful performance of Miss Marie Tempest in Mr. Arthur Jones's comedy of manners, "Mary Goes First." The comedy presents a small community, the suburb of a provincial town in England, and pictures the struggle for social supremacy between the leader of the smart set of the suburb and the wife of a newly knighted ex-tradesman. In Europe the question of precedence is a serious one, and volumes have been written upon the burning question—long may it burn! In the Jones comedy, all the people are of the lower middle class, but, even so, they observed more strictly the traditions of social etiquette than do those in higher strata of society in this country.

We have not even titles to guide us, and we pay slight attention to precedence, except when there are present very distinguished persons, or persons whose age gives them distinction over the assembled company. It is this absence of any specific qualification which makes the problem of social leadership in this country a difficult one. For it seems that there must be a "Mary" who goes first by reason of some indisputable, set prerogative. As Mr. Pulitzer says in his "New York Society On Parade," the "aristocracy" here is one "whose elevation is largely artificial, whose membership is largely arbitrary, and whose existence vitally depends upon those activities which are known as social functions." This claim to rank and position is indeed of the slightest, yet it is all we have or have ever had.

WOMEN WHO ARE FIRST IN WAR

History is now being made, and history of such wide import that our social affairs are totally eclipsed. Only those young people who care to dance and will dance anywhere, and those anxious parents who are obliged to bring out daughters, are interested in the prescribed route of entertainments which constitute the season. More than one of the women notable by reason of position and fortune have turned their backs on the gaieties of the winter and are devoting themselves to the greater work of alleviating the sufferings of humanity. One such woman has gone to Europe and established a hospital in Paris, another passed only a few weeks in this country as a hurried respite from her work of mercy, and a famous writer who is of society has in a most practical manner come to the aid

A Little Amiable Controversy as to Who Goes After Whom—Warding Off the Psychological Panic



History in the making is no respecter of persons, and at a moment's notice the dress suit of a dilettante may be transformed into a soldier's uniform

of the European working girls who have been thrown out of employment by the war. The women who remain in America are assisting in various ways those who, owing to our own hysterical panic,—which had no real reason for existence at all,—are out of work because various establishments have closed their doors on the plea of poor business and the necessity for economy. Indeed, the society women who have come to the front in these times that try men's souls are establishing themselves as veritable leaders, and from their number doubtless there is one who will be chosen, by process of natural selection, to be the "Mary" who "Goes First."

One of the great ladies recently gave a large reception at her beautiful Fifth Avenue home. She had not entertained in this fashion for some years, but it was an excellent way to digress just at this time. A dance would perhaps have met with criticism, unless there were daughters to introduce, but the reception was a happy example quickly followed by other hostesses.

TEMPERING EXTRAVAGANCE WITH DISCRETION

The object of changing the usual form of entertaining in this way is obvious, for though this is not a time to indulge in mourning it is not a time to indulge in unseemly mirth. Yet, while the temptation to economize on account of the panic is a strong one, we must remember that by so doing we will throw

working people out of employment.

I believe I said some months ago that when we fall victims to the fear of hard times, we usually begin our economy by cutting off our charities. One of the books which has a place of honor in my library is a collection of essays written

nearly forty years ago by a witty Englishman; it appeared at that time in the old *Saturday Review* under the caption of "The Platitudes of a Pessimist." The writer was a gentle satirist of the Victorian epoch, and in his paper "Hard Up" he says of a supposed inconvenient shortness of ready money: "This is an evil which varies widely in its nature and virulence. Sometimes it may assume the form of a general epidemic, numbers falling victims to its influence, perhaps never to recover."

However, in the present situation our women of position have set forth to fight and conquer this psychological enemy called fear, and we see them at the opera, beautifully gowned and wearing their most brilliant jewels. They are constantly entertaining in a mode that is possibly not so spectacular as usual, but is without limitation. The theatres which have cheerful plays are very well attended, our shops are being well patronized, and our "made in America" merchandise has been given a helping hand. We can not expect to become creators of all that is greatest in art, music, literature, and their kindred, in a season, but we have made a beginning, and a promising one.

THE BRITISH TAKE A TIP FROM US

Turning from the serious ways in which our foreign friends affect us and we affect them, it is odd, isn't it, to hear our British cousins adopt some of our cherished words, expressions, and customs. The last time that I was in England I noticed this, and although some of the current Broadway slang was given an odd twist on Piccadilly, yet it was Broadway slang. The English use our word "ginger" a great deal and they lift many phrases bodily from the masterpieces of Cohan and the verses of ragtime ditties. A British band can play our African tunes after a fashion, but to hear the "Robert E. Lee" and other inspired melodies of like kidney rendered by a Parisian orchestra is an experience.

Even in Mr. Jones's "Mary Goes First," the bachelor who gives the dinner in the little English suburb goes far enough in his imitation of us to have cocktails served in his "living drawing-room" (I do not know what else to call it). Now, I am sure no English butler could make a cocktail; I find few artists in that line outside of New York, and not many inside, so I hope that the cocktails were of the bottled kind. I myself never have cocktails served except on board my yacht, or sometimes at one of my places in the country. My taboo of the cocktail, however, does not seem to have depressed its spirits; the potent Martini cocktail of some twenty years' standing has given inspiration to several variants. The Bronx cocktail is a mild exponent of the Martini that came into fashion about ten years ago. Then came the messy Clover Club cocktail and now—about two years of age—we have the gentle, amber Orange Blossom, which is one of the best cocktails I know for general use.

For a rather stiff drink the Daiquiri cocktail, much celebrated in naval circles, is excellent. It is not to be taken lightly, however, for its reputation, as celebrated as its name, which was given to it by a naval officer, is that though it is as smooth to drink as cologne, no one could mistake it twice for that demure distillation. To make this heady concoction as it should be made, one jigger of Bacardi rum, an after-dinner coffee-spoonful of powdered sugar, and the juice of a lime and ice, of course, should be shaken in a frosted cocktail shaker. These directions punctiliously followed, the result will be what it will be.



**MRS. FREDERICK
T. FRELINGHUYSEN**

Mrs. Frelinghuysen, formerly Miss Mai Duncan Watson, the only daughter of Mr. Walter Watson, was one of the most popular of the autumn brides. She was married in St. Mark's Church at Islip, Long Island, and was one of many autumn brides to prefer a countryside wedding. Mr. and Mrs. Frelinghuysen have returned to New York from White Sulphur Springs, and will spend the winter season at their Park Avenue home.

T H E J U D A S K I S S

Alas for the Intimate Enemies Whom Clubs Have Joined Together on Tom,
Dick, and Harry Terms, and Alas for the Women Who Gaze at the Subtle
Friendliness That Lies in Each Other's Eyes—and Lies and Lies and Lies

AFTER the funeral of a plain country woman down in Maine one of the neighbors approached the widower and said a few hearty words in praise of her that was gone. The bereaved one heard the eulogy with patience, and then drawled out, "Yes, I guess she was a good woman, but I never keered fer 'er." A distinguished Frenchman discovered in the published utterances of an even more distinguished Russian who had been admitted to the personal and domestic intimacy of his Gallic contemporary, an expression of the bitterest contempt for his character, but with triumphant good taste and good humor, the Frenchman expressed merely surprise rather than wounded self-love at the discovery. Dowden, the English critic, incurred well-deserved criticism himself when he consented to write an article on a poet whom he had known and whose published correspondence contained an unkind allusion to the critic. Proper self-respect required that Dowden should decline to write about the man who had dispraised him, or at least should take care to avoid any reference in his article to the unkind words, but he had the bad taste to eulogize his man, to cite the poet's unflattering estimate of him, and actually, with mock meekness, to turn the other cheek to the dead hand that had smitten. John Galt, the Scotch novelist, almost an intimate of Byron's, wrote a life of the poet seemingly for the purpose of taking revenge for a caustic reference to himself in Byron's correspondence.

MOST of us appeal to the divorce courts when we reach the state of marital indifference displayed by the pine-tree widower, and few of us need dread the revelations of literary memoirs, diaries, or correspondence, since our undistinguished names are not likely to be pilloried before a censorious world in any such publications. All of us, however, whose social relations are other than extremely narrow, have, so to speak, our intimate enemies. With the most unfortunate of us these are sometimes those of our own household. Luckily, however, most fathers and mothers are in some sort heroes and heroines, if not to each other, at least to their children; and bitter as family quarrels proverbially are, the bond of blood usually wins us charity from our nearest kinsfolk. Nor are our intimate enemies those to whom persons with a fine sense for the significance of the sacred word "friend" apply that title. Rather they are persons whom our social relations make it almost necessary that we often meet. Most women of wide acquaintance are on kissing terms with at least half a dozen intimate enemies; most men who frequent clubs are on drinking terms—perhaps on Tom, Dick, and Harry terms—with quite as many. Smith saunters into the club, and finds nobody whom he

knows except Jones, one of his pet aversions, and for twenty years his intimate enemy. Jones knows that Smith loathes the very sight of him, and he greatly dislikes Smith, though neither has ever called the other a hard name or treated him with open discourtesy. As a matter of fact, they have always been Sam and Fred to each other. Neither cares to see the other now, but Jones calls out cordially, "What'll you have, Sam?" and Smith replies with an equal show of cordiality, "Oh, an Irish high-ball without ice, Fred, thanks, old man," and in two minutes they are as thick as thieves. And as for the ladies—the mutual honeyed sweetness of feminine intimate enemies is enough to make the cynical onlooker forswear belief in human sincerity. Mrs. Newhouse, who well knows that Mrs. Upping would like to exclude her from the social circle that the latter has successfully invaded, never meets the lady without the smoothest, creamiest, most solicitous inquiry for her dear children, and a word of unctuous flattery as to their cleverness and beauty. To all this Mrs. Upping replies with seraphic smiles and eager inquiries for the inmates of the other's nursery, all the while thinking how hateful is the purr of her intimate enemy's voice, how vulgar the ostentation of her manner.

WE were commanded to love our enemies, and the command applies to the intimate enemy as well as to the stranger, but, observe, we are not anywhere bidden to thrust our friendship upon the enemy, intimate or otherwise. All of us, perhaps, excite subtle and inexplicable dislikes in some of our own kind. Just when we think we are looking our best or acting our prettiest, such persons are making mental note of the defects in our dress, manner, face, figure, or deportment. We must reconcile ourselves to the possibility of exciting such antipathies, just as we reconcile ourselves to enduring the vagaries of the American climate, the plague of mosquitoes in some of our summer paradises, or the horrors of domestic architecture surviving from the last mid-century period.

THE intimate enemy is to be endured, and when a really worthy person, to be conciliated if possible. It is our own fault, however, if we permit the intimacy with the enemy to grow. The man or woman who cultivates an intimate enemy because the intimate enemy gives good dinners, or has a luxurious yacht or other social paraphernalia of a desirable kind, is merely beneath contempt. A sensitive egotism sometimes leads us to suspect an intimate enemy in one who views us with indifferent or perhaps even kindly eyes. By far the best defense against the intimate enemy is an habitual attitude of good-will, accompanied with the faculty of forgetting self.





Paneling transforms the every-day corners into rounded niches which are gracious backgrounds for old porcelains



Woodwork, beamed ceiling, and stone mantel in the dining-room (below) are of Gothic inspiration. Gold curtains, gold decoration, and gold in the rugs counteract the somber darkness of the woodwork

Photographs copyrighted by Miss Johnston-Mrs. Hewitt

Opening from the dining-room is a sunny alcove, flower-filled, which holds a red lacquer tea-table and three chairs



HUMANIZING THE APARTMENT

THE case for the modern apartment has long been a strong one. Now it has become almost complete, since the builders have at last recognized man's aversion to the apartment that is a replica of other apartments, and that lacks the note of individuality which makes it peculiarly his own. The tenant was for long denied the pleasure of selecting the finish of his woodwork, but now through this awakening of the builder he is invited to bring in his own woodwork, his mantels, and his lighting fixtures. He can incorporate wall fountains, if he catches the apartment in embryo and is willing to sign a lease agreeable to the owner of the building. He may, at will, construct entire rooms of paneling, and though his walls may be within walls, what matter? They are, at least, his own. They give none of the aggravating disappointments which apartment dwellers have long accepted as a matter of course.

MORE TO BE DESIRED THAN HOUSES

One of these extremely modern apartments on East Sixty-second Street, New York, recently furnished by Miss Elsie de Wolfe, is more spacious and more satisfying than the average city house. There are about fifteen rooms, which, in size, suggest a country house. From the elevator one enters a small white marble outer hall, furnished with a few marble seats and long boxes of evergreens. From this opens a larger hallway, rose cream in tone, which is used as a music room. From this larger hall open many mirrored doors, which lead to smaller halls, to a gay rose and blue boudoir, to a long drawing-room, a small library, and to the dining-room. The inner passages lead to the several bedrooms, a small morning room, and to the servants' quarters.

The decorator wove her plans about a definite color scheme. The favorite colors of the owner of the house were rose red and blue, so rose (deepening to red) and blue were made the color text and from it were evolved combinations of rose red and gray blue, yellow red and deep blue, wine red and sapphire. The modern decorator uses her color text as a composer uses a motif in a symphony—it is ever recurrent, ever welcome, but it is never too much in evidence. The many rooms of this apartment are widely different in character, in treatment, but there are always to be found definite notes of red and blue.

IN BLUE, ROSE, AND CREAM

At the top of this page is shown one of the main bedrooms of this apartment. The walls are painted a deep cream color, the rug is gray blue, the extremely simple furniture is of brown mahogany inlaid with pearwood. An excess of painted woodwork has been avoided in novel fashion by covering the doors with corded silk of gray blue, with decoration in gilt galloon. The repetition of these blue doors, like great screens, is extremely interesting. A blue

No Longer Debarred from Dictating the Interior Finish, the Tenant May Engage His Future Dwelling in the Making and Order It to His Taste



The blue of the rug has been carried up the cream walls by covering the doors with heavy gray blue silk with accents of gold galloon

and rose *toile de Jouy* with deep cream ground is used for hangings and bedspread; the curtains are gray-blue silk.

The decoration of the drawing-room, which is illustrated at the bottom of the page, was developed from a huge Persian rug made up of small oblong designs which tell of the legends of Persia in rose, blue, and cream, with indefinable deepening of tone. The decorator wisely used the dominant colors of the rug for chair coverings and draperies, the sandy cream color of the background of the rug for the walls, which are paneled and embellished with elaborate carving, in the manner of Louis XVI. The decorative detail of the walls forbids pictures, but welcomes the graceful wrought metal lighting fixtures. The corners of the rooms are rounded niches, transformed by paneling into backgrounds for arrangements of old furniture and precious small porcelains. The furniture of the room was purchased abroad and is the fruit of a lengthy personal quest by the owner for fine examples of the periods of Louis XV and XVI.

OF GOTHIC INSPIRATION

The dining-room (see page 36) is paneled in English oak, with spaces of plaster painted sand color. Whether the woodwork was planned for the furniture or the furniture for the woodwork one is not sure, but both are detailed in Gothic style, a light and pointed Gothic, however, with all the refinements of the development of the style.

The beams of the open ceiling divide it into squares of plaster, also painted sand color. The great chimney-piece is of Caen stone. On the heavy mantel-shelf are a pair of Chinese porcelain cocks and a pair of stone baskets of fruit, gilded, which are placed upon it with formal symmetry. The gilt is repeated in many places; there are gilt rosettes of carved wood at the crossings of the ceiling beams and gilt chains support above the table an alabaster bowl for the semi-indirect lighting fixtures. The small wall spaces hold antique gilt-framed mirrors. A gold and blue Chinese rug affords the main color of the room.

The west wall of the dining-room is paneled with small square mirrors, held by tiny rosettes of gilt. Against these the tapestry coverings of the chairs are of dull blue and green Gobelins and tone pleasantly with the dark oak woodwork. Against these mirrors, a great sideboard of oak is placed and upon it are a number of Chinese porcelains. A four-fold screen of Chinese black lacquer, patterned with birds and branches, conceals a service door between the sideboard and the chimney-piece. There are half-curtains of gold Chinese silk at the windows, and on the window shelf a row of ordinary little flower pots with ordinary little red geraniums in them makes for gaiety.

From the dining-room opens an alcove, just large enough for a small red lacquer tea-table and three red lacquer chairs, boxes of growing plants, and a Chinese lacquer bird-cage. Here intimate breakfast or tea may be served.



Walls within walls is the device by which this room of a modern apartment imparts the charm of the paneled drawing-rooms of Louis XVI

WITH THE WATER COLOR EXHIBITORS



Photographs by Peter A. Juley

THE season at the Fine Arts Building opened, as has been the custom, with the exhibition of the New York Water Color Club, which opened in November. Enthusiasts for pure water color may find encouragement in the fact that this twenty-fifth annual exhibition of the club showed a marked decrease in the use of the "gouache technique." The five hundred and ten works included pastels as well as water colors and also fifty-five small pieces of sculpture.

SUCCESS WITHIN LIMITS

It is true that no Turner has as yet arisen in the New York Water Color Club to disprove the statement that water color is a limited medium, but every year its members demonstrate the fact that within its limited field are many possibilities of charm and delicate, imaginative beauty. Much good work was shown this year, and the selection was made with an impartiality which even granted entrance to a few works of the extreme modernists, which formed a group in brilliant color, quite at variance with the usual serenity of the Water Color Exhibition. That these works, with a single exception, justified their admission save as representing a phase of modern art, is a point which may well be questioned. The single exception, however, a work of Alexander Robinson called "Daughter of the Khalif, Design in Rose and Gold," stood boldly upon its own merits, a thing of decorative possibilities, life, and excellent color,—soft warm rose, blue, and gold, accented in black.

Of other interesting paintings, four are shown here.

By a pose of insouciant grace a portrait study by R. F. Maynard merits its title, "N'importe"

Sympathetic study and presentment of serene and patient old age is made by Grace McKinstry in "Memories"



Proof that a water color painter may paint detail with loving care is in H. C. Merrill's "Yvonne"

The play-time gaiety and the decorative spirit of Arthur Crisp find expression in "La Danse de la Rivale"

They are a serene, sophisticated portrait study by Maynard; Merrill's "Yvonne," presumably a Breton scene, with a touch of romance and a tendency toward illustration; a head of an old woman by Grace McKinstry, which, though marred by a certain lack of decision in the modeling, is yet sympathetic and well studied; and a dainty and decorative ballet scene by Arthur Crisp.

FORCE, THE UNUSUAL QUALITY

Freshness, vigor, and action to a degree unusual in water color characterized "The Red Wagon," by Joseph Damon. The color is clear and strong without being harsh, the drawing direct and sure, and the scene animated, well centered, and well realized. The interested crowd watching the unloading of the great red wagon from the freight car on which it stands holds its place in the background, and strength and alert force are evidenced in the swing and movement of the men busied about the wagon and even in the strong gray horses who stand ready and obviously able to pull its great weight.

Quite at the opposite end of the range of water color as a medium were the exquisitely unreal paintings by Albert Prentice Button, who portrayed with a true child's delight the charms of a country circus, or at least of that portion known as "Pop Corn and Pink Lemonade," the spirit of which was well expressed in the airy lightness and delicate color of the painting. This artist showed several other works which carried a similar spirit and color into the painting of scenes along the Maine coast.

(Continued on page 68)





NOT THE LEAST CHARMING OF THE
PARTS PAVLOWA PLAYS IS THAT OF
CHATELAINE ON HER TINY ESTATE

EACH year after ten months *en tour* Mme. Pavlowa, who in the few performances she has given at the Metropolitan Opera House this season, bowed to the inevitable and took to French heels and fox trotting, enjoys a bit of the simple life at her English home, "Ivy House," which was once the home of Turner, the painter. "Ivy House" is home to Mme. Pavlowa, for wherever she is—in Germany, Russia, America—it is to this green corner of Hertfordshire that she "comes back." Inside the creeper-covered walls of the grounds is a terrace, back of which a stretch of perfect English turf drops down to a pond with fussy white swans and a splashing fountain. There are gardens of dahlias here and there, and secluded nooks fragrant with *gloire de Dijon* roses. In the blue mists beyond the pond are the roofs of Hendon, six miles from the center of London, and the crests of Hampstead Heath; while all around, blotting out the unsympathetic world, are the sympathetic English trees.

The illustrations on this page show all the members of Mme. Pavlowa's domestic zoo except the chickens; she deemed them *pas assez élégants* for Vogue. When the photographer first arrived, it seemed that the white pigeons, a special pride, were not to be in the pictures either, for "Bijou," the rebellious object Mme. Pavlowa is holding in the photograph at the upper right, persisted in chasing the gentle creatures, who were perfectly willing to pose. "Bijou's" idea, it seemed, was to be in all the pictures with Mme. Pavlowa and to keep everybody else out. Not even the swans, who went swanking about the pool at the approach of the camera, were more insufferable than "Bijou." But, "Polly," too, who is also shown in the photograph at the upper right, and whose aigret doubtless confused the sense of duty of the New York customs officers when she arrived in America, was *exigeante*.



These photographs from America

AMERICAN WOMEN WHO ARE FIRST IN WAR

AMERICAN women who live in Europe are proving themselves notable factors in various movements to aid the war-ridden countries. In London, the American Women's War Relief Fund, which is managed by such well-known American women as Lady Paget, the Duchess of Marlborough, Mrs. John Astor, Lady Randolph Churchill, Lady Lowther, and Mrs. Lewis Harcourt, has grown into an efficient English asset. The committee in charge of the fund has its headquarters at 31 Old Burlington Street in the Lord Ilchester house, occupied by Messrs. Lenygon & Company, a decorating company which offered the American committee the hospitality of their beautiful rooms.

SURROUNDED BY BUNDLES OF WOOLENS

Since the committee issued its first appeal for funds one hundred and seventy thousand dollars has been subscribed. Out of that fund six completely equipped motor ambulances have been presented to the war office, an excellent war hospital that accommodates two hundred patients has been equipped, and an economic relief scheme that has opened three factories to unemployed women has been successfully inaugurated. The women who compose the committee in charge of the funds have devoted every moment of their time to war work, and when Lady Paget, who is its president, gave an interview in regard to its operations she stood in the hall of her house in Belgrave Square surrounded by bundles of woolen underwear for the soldiers in the trenches.

The work of the organization was initiated by the gift from Mr. E. Paris Singer of his beautiful residence, "Oldway House," at Paignton, Devon, as a hospital, and the committee transformed the interior of the house into a scientifically equipped surgical hospital for the care of wounded soldiers and sailors of every nationality. The hospital, which is known as the American Women's Hospital, has been full since the first draft of one hundred and thirty wounded men arrived there on Sunday, September 27; and it is a tribute to the splendid facilities and the fine staff of the American Women's Hospital that plans are already being made for an extension of its quarters.

THE HOW AND WHY OF DONATIONS

Checks come in very generously, but more money is constantly needed to maintain this splendid work. Clothing, warm underwear for the soldiers, and general wearing apparel for the thousands of destitute Belgians in London are desperately needed. Checks should be made payable to the Hon. Treasurer, Mr. Walter Burns, 50 Grosvenor Street, London, W. Donations of clothing may be sent to the American Women's War Relief Fund, 31 Old Burlington Street, London, W.



Photograph by German



South front of Oldway House at Paignton, Devon, which Mr. E. Paris Singer gave to the American Women's Relief Fund committee as a hospital

One of the six big, completely equipped motor ambulances the American Women's War Relief Fund committee presented to the War Office



Photograph copyrighted by Sarony & Co., Ltd.

The American Women's War Relief Fund organization, which has grown to be an important London charity, is headed by a committee including (seated from left to right), Mrs. Lewis Harcourt, Lady Randolph Churchill, Mrs. John Astor, Lady Paget, the Duchess of Marlborough, and Lady Lowther; (standing), Mr. E. Paris Singer, Mrs. Bryan Ocen, Mr. Walter S. M. Burns, Lady Henry, Mrs. Robert Strawbridge, and Mrs. Walter Burns

MISS ELEANOR PAINTER, A
PRETTY REFUGEE FROM A
GERMAN OPERA COMPANY

"When the music plays I just can't keep still," The Lilac Domino whispers, and eluding the espionage of her vigilant chaperon she steals a glass of champagne and executes a little tipsy dance

Georgine, alias The Lilac Domino, accepts Prince Charming's proposal in her father's house and in the most proposal sort of a frock, all plaits, and pink, and feathered frills

Separated from the gay "bal masque" of the first act by the full length of a lover's first quarrel, a grave Georgine, in a costume blue and bewitchingly becoming, rescues her lover from uncertain death



Photographs by Ira Hill

WITH a rôle of frocks, dances, and songs, Miss Eleanor Painter made her New York debut in "The Lilac Domino"; for though she is an American, she has been singing and dancing her way into the heart of the Berlin public. In the first act of this Franco-Prussian comedy, she dances in a lilac domino, and over the heart of a young French nobleman. While she is dancing over his heart, he, too, is upon adventurous business bent, for the time is carnival time at Nice, and having lost his fortune at roulette the same evening he lost his heart to The Lilac Domino. He tosses dice with two friends to see which of the three shall marry for money and so retrieve the fortunes of all. He loses.

Immediately he sets about his courtship of Georgine, the richest girl in Nice, and in the second act, with the slender footprints of The Lilac Domino still fresh upon his heart, he proposes to Georgine while she wears the heady concoction of plaits, ostrich feather frills, laughing brown eyes, and curls, shown at the upper right. Alas, here Count André's wily scheme and Georgine's true love come a cropper, for hearing whispered the tale of the game of dice, Georgine goes prettily mad and only comes out of her madness when she hears that her erratic lover contemplates suicide.



Then, clad in a great coat of blue velvet and chinchilla, and with her curly head swathed in a yellow scarf bewitchingly becoming, Georgine plays uninvited guest at the banquet for his friends which Count André has planned as a sort of glorified last supper. To music as sweet—or at least as effective—as that with which Orpheus played his way into Hades, Georgine sings her lover out of it, for she proves to him in the many useful ways that lovers may, that the footprints of The Lilac Domino which still burn upon his heart are none other than those of the rich young heiress Georgine, and so persuades him to give up his plan of adventuring into the next world and to live happy ever after with her in this one.

Most charming of the three costumes worn by Miss Painter in "The Lilac Domino," and most original in design, is the pink gown at the upper right. Plaits it has aplenty, because they were favored by Paris in the last season, and it has ostrich feather frills where other frocks have lace, because the American designer thought of them. Three pink ruffs flounces coerce the tightly plaited pink chiffon skirt into believing its identity; at the neck a pink chiffon collar peeks over a pink satin sailor collar in a far from sailor coat that bears its pinky in the front only to frolic off in pink feather frills.

SUCH SMALL BEGINNINGS AS
WEE COATS AND FROCKS
FOR THE TWO YEAR OLD

CLOTHES FOR THE GIRL A LIT-
TLE LESS THAN A BIG GIRL YET
BIGGER THAN A LITTLE GIRL



A pretty defiance to any breeze that blows is a tan velvet cloth coat, short-waisted, fur-trimmed, and flared; a demure encouragement to flattery is a little poke bonnet of brown satin with a ruffle of cream lace under the brim and two yellow and white tips abob above it. The band of fur on the shawl collar is skunk



A little less than a big girl and a little bigger than a little girl? Then why not a skirt plaited like mother's, a long-waisted blouse like baby sister's, and a girdle and collar all her own? The frock is of burgundy faille collared with white embroidered batiste and girdled with black velvet embroidered in colors. Models on this page from Miss Stickney



Were every little girl at the party frocked as this one is, the party would be a nosegay of flowers, for a crisp little skirt of white batiste bestrewn with pink and blue flowers and crinkly at the edge with Valenciennes lace, splashes out below a taffeta overblouse, old-blue and quaintly sashed and embroidered in rosebuds



Becoming to the slimness of sixteen is a green duvetyne suit with a flare at the bottom of the skirt, another at the bottom of the coat, and a bit of fulness where the yoke and the belt join on. The collar is of chinchilla squirrel and the buttons are of silver. The smart little hat is of green silk trimmed with fur to match the collar



To turn one's back upon the world could scarcely be called impolite if the back were a white batiste one so adorable as this, all wee tucks, and pink ribbon, and lace fastened through with blue velvet buttons. The skirt is ended with a frill of Valenciennes lace, and trimmed with bands of embroidered medallions



No occasion could be formal enough to dismay a young lady clad in a coat of old-blue broadcloth properly flared, punctiliously collared in squirrel, and belted in blue velvet to define the waist-line. The hat is of old-blue velvet with little tips to match, and the muff is of blue velvet banded on the ends with squirrel

SMART FASHIONS *for* LIMITED INCOMES



Two loops of braid over the shoulder, and the kimono sleeve of last year looks exactly like the set-in sleeve of this year

THE military braiding used on some of the late models of the season is one of the few pleasant effects of the war on clothes. Not only is braiding strikingly smart, but it serves a double purpose, as it may cover a multitude of shortcomings; the suit, gown, or blouse which is slightly worn may be renovated quite simply at times by binding a frayed or worn edge or trimming the front and sleeves in slightly worn spots with braid.

SEEING THEIR BEST DAYS

The distinctly military air of the two suits sketched at the right is achieved easily. In the middle figure, a semifitted coat with kimono sleeves—a model frequently seen last winter—is brought up to date by double loops of cord caught at the ends by braid buttons and fastened in the middle by a braid button. For these loops a cord rather than braid should be chosen. A collar of the new shape, and of faille silk to match the material, may be added; and the top of it may be outlined by fur. The worn edges of the sleeves, the bottom of the coat, and the bottom of the skirt may be bordered with the same fur. Fur bands two inches wide will give an excellent effect, although the sketch shows three-inch bands at the bottom of the coat and skirt and four-inch bands on the sleeves. Good colorings for such a suit would be a dark blue material with black braid and black fur (dyed raccoon is inexpensive and suited to the purpose), or a dark blue material with gray braid and gray astrakhan; gray astrakhan is smart and exceedingly new.

The sketch at the extreme right shows a velveteen street coat over a satin underskirt. A flat braid in gray on a black or dark blue material would be attractive in such a model, especially if chinchilla squirrel were used for the collar and muff. The coat is cut on semifitted lines and is without trimming except for the braid and the broad sash, which may be either of wide braid or of faille silk to match the braiding.

A simpler handling of braid and one which suggests a happy way of concealing a worn edge both on the waist and skirt is shown in the dress illustrated at the left of the two suits. To introduce a military effect, buttons are set close together and

A Bit of Braid May Serve the Double Purpose of Achieving a Smart Military Effect and Warding Off the Encroachments of the Enemy, Wear

buttonholes are simulated by strips of cord, each finished at the outer edge by an embroidered crow's-foot. The collar is trimmed with fur, the color of which is repeated in the sash that loops over in the back. Pockets bound with braid serve as trimming.

The waist sketched on this page is trimmed with braid and cord. A silk kimono waist of last season may have the set-in sleeve of this season simulated by a double cord placed around the deep armhole and caught together a trifle above the bust-line, as shown in the sketch. This is surprisingly pretty for such a simple device and may be employed to give a nice touch of contrasting color. A flat braid may be applied to the collar

and deep cuffs, and crocheted buttons may form the trimming as well as the fastening. One of the apricot shades of crêpe de Chine would be charming with a gold colored cord, or a string colored fabric with brown braiding is most effective and is new.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, *Vogue* will cut to order, in the stock sizes of 34 to 40 inches bust measure, the pattern of models published under this department at the special price of \$1 for a separate skirt, jacket, or bodice; \$1.50 for a three-quarter-length coat; and \$2 for a whole suit or gown.



If a frock is worn at the fastening bind it with braid, of course, and add a plenty of buttons and cordings to give it the stamp "military"

A collar high and indubitably new, and a brave bit of military braiding and some wide bands of fur judiciously distributed over a last year's suit

No velveteen street coat has seen its best days that is susceptible to treatment by tabs of broad braid, a gray high fur collar, and a wide sash

A WORLD OF WHITE THINGS

Billows of Batiste and Crêpe de Chine
Frothing Out at the Edges with Lace, Over-
flow the Counters of the White Sales



A dainty French nightgown, every stitch, embroidery and all, hand-made, is temporarily priced at \$4.50

Over a nainsook petticoat a wee bit given to flaring is a piquant little negligée of crêpe de Chine, frilled, inset with insertion, and pink. petticoat, \$2.90; jacket, \$2.85



French chemise and drawers of nainsook inset with lace; the chemise is \$2.75; drawers, \$2.75



An allover negligée of brocaded crêpe de Chine with a miniature ruffled cape for a collar and a cap with frivolous, flyaway streamers: negligée, \$10.75; cap, \$1.35



Instead of the regulation frill, points of lace finish this petticoat, and a surplice underbodice tops it: silk petticoat, \$2.95; silk underbodice, \$2.75

THE January white sales of underwear and household linens become more interesting each year, very largely because their worth is appreciated by a growing circle of the purchasing public, which plans its expenditures so that it may take advantage of the excellent values offered at this time. Recognizing this, the shops cooperate with their patrons to the fullest extent, and thus the merchandise shown and described in this article may be purchased during January at the special prices quoted.

SIMPLICITY IN AMERICAN-MADE GARMENTS

In the underwear departments there is noticeable a decided tendency toward simple sheer designs in the American-made articles. This is undoubtedly the response to a growing demand for underwear of this character; the era of over-trimmed underwear has seemingly passed.

Instead of an elaborate mass of intricate tucks and lace, the women who buy now demand simplicity of design and extreme fineness of materials, but lest these be uninteresting, they also demand the style which is achieved only through the medium of individual design. Thus, even simple gowns, chemises, drawers, underbodices, and negligées almost devoid of trimming are cut in the smartest shapes and succeed in being exceedingly attractive.

NEGIGÉES SHORT AND LONG

The two negligées shown on this page, one a short jacket and the other a long

brocaded crêpe model, are both effective and both attractively priced. The full-length negligée illustrated at the upper right is of a soft brocaded white or pink crêpe de Chine and is trimmed with plaited chiffon ruffles of the same shade as the negligée that curve over the shoulders quite in the manner of a cape. The sleeves, which end at the elbows, are frilled with chiffon, and the sad for plaitings receives a final seal in a skirt accordion plaited from high waist-line to heels. Although it does not sacrifice one jot of daintiness to attain it, it is practical indeed, as it can be thoroughly laundered without injury to the fabric.

Illustrated with the negligée described is a charming lace and net boudoir cap with a knot of ribbon roses on one side and long ribbons down the back.

The short negligée sketched is of white

or pink crêpe de Chine with an effective Valenciennes lace edging. A big satin bow finishes the jacket in the front. Sketched with the short negligée is a nainsook petticoat which flares a bit—in the new fashion—and is made with a flounce of alternate rows of embroidery and Valenciennes.

Illustrated at the bottom of the page is a pretty crêpe de Chine petticoat trimmed with Malines lace. The points of lace at the bottom give it a more unusual finish than does the regulation frill or flounce of straight-edged lace. Topping the petticoat described is a charming crêpe de Chine underbodice with a little more lace in evidence than many of the new models show. In this case the amount of trimming is particularly acceptable, however, as a novelty lace, sheer and beautifully patterned, is used. The perky little bows at the

shoulders and at the surplice closing in front add a special piquant touch.

The French set sketched in the middle at the top of this page consists of a nightgown, a chemise, and drawers. They are all of sheer nainsook and are hand-embroidered in a very delicate design and inset with a fine torchon lace. The garments in this set are entirely hand-made and are of the type of French underwear which gives such excellent service.

A nightgown of a simple but attractive design is shown in the middle at the top of the opposite page. It is of batiste of a fine quality and is trimmed with an unusually attractive Valenciennes lace in a galloon pattern. Ribbon run through eyelets forms the empire waist-line, which is fast becoming a noticeable feature of evening gowns and daytime dresses. The sleeves of this nightgown, while they are reasonably long, are so largely made of lace that the effect is charmingly suggestive of sleevelessness. The line of the lace which drops down from the neck over the shoulder is particularly pretty.

EVERY GARMENT ITS OWN TRIMMING

Quite in contrast to the elaborateness of the nightgown shown between them are the scrupulously untrimmed models illustrated at the upper right and upper left of the opposite page. The one at the upper left is of crêpe de Chine and may be had in either pink or white material. Its simplicity reminds one of the well-known Poiret models of underwear which have become popular because of their practicality, freedom from elaborate

trimming, and attractiveness of cut. The gown shown is of an excellent quality of crêpe de Chine which washes admirably, and its only trimming is rows of hemstitching and a tiny bow of ribbon that peeps from the casing at the top.

For an inexpensive gown that is nevertheless well made and of good material, the one sketched at the upper right of the page is surprisingly satisfactory. It is of nainsook, is simply trimmed with an embroidery insertion, and is run with ribbon at the top and elbows.

Here, also, the empire line is seen, this time more plainly marked than by mere eyelets and ribbon. The slight fulness which such a model as this introduces where the skirt and the bodice portions are joined is especially becoming to the slender figure, and insures a comfortable fit for the plump figure.

VARIATIONS OF THE EMPIRE LINE

The batiste combination illustrated at the lower left is effective in its charming simplicity. Here the empire line is given by narrow ribbon run through eyelets and tied in a long-ended bow in front. The top is finished by a narrow Valenciennes edging, as is also the bottom of the drawers. Groups of tiny little tucks separated by



Just as it is, without one bit of trimming, comes this crêpe de Chine nightgown; \$3.95

The empire line so becoming in frocks is prettily exemplified in a nightgown; \$3.35

Perky little bows mark the corners of the top of this simple nainsook gown; \$1.45

lines of feather-stitching form the dainty trimming of the bodice portion.

Of a similar style is the envelope chemise shown second from the lower right. It is of fine batiste, is made with a V-shaped neck both in the front and the back, and is trimmed with a Spanish

thread lace which is somewhat in the nature of baby Irish or Cluny, and is most effective. The garment opens in the back where the lace is crossed in surplice fashion, and although there is only a half belt and it is not run with ribbon a little bow like that one which finishes the ends

of the ribbon run through the lace beading at the top of the bodice bobs perpendicularly across the middle of the belt in front. The bottom of the garment is edged with the Spanish thread lace.

A bit more sheer in effect than the others shown is the combination illustrated at the lower right. This model is one of the particularly excellent values represented in the white sales. It is made of fine batiste, is in the popular princess style, and is trimmed with four rows of Valenciennes lace and with fine tucks both in front and back of the top. The drawers are edged with Valenciennes lace.

OF FRENCH BATISTE AND CRÊPE DE CHINE

In the sketch second from the lower left are shown the finest of French batiste drawers of a specially pretty design. They are hand-made and hand-hemstitched, and look like a convent-made garment. A simple crêpe de Chine underbodice with a top of wide shadow lace, a garment always in requisition, is sketched with the drawers.

(Continued on page 78)

Note.—Addresses of the shops will be furnished on request, or The Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., N. Y.



A combination, frilled and tucked and feather-stitched, has the curving empire line admirably cut for the slender figure; batiste, \$1.95



Quite like a convent-made garment are these drawers, topped by a crêpe de Chine and lace underbodice: drawers, \$3.50; underbodice, \$1.35



Spanish thread lace, which is somewhat like baby Irish, trims this attractive envelope chemise which has a pretty surplice back; \$1.50



One of the particularly excellent values represented in the sales is a princess combination of batiste and Valenciennes lace; \$1.50

LINENS WHICH WILL
TEMPT THE JANUARY
PURCHASER TO BAL-
ANCE ECONOMICAL BUY-
ING BY BUYING MUCH



A thing of which the linen closet can never hold too many is the embroidered linen pillow cover, for eternal freshness is its indispensable quality; 12 x 16 inches; price, \$2



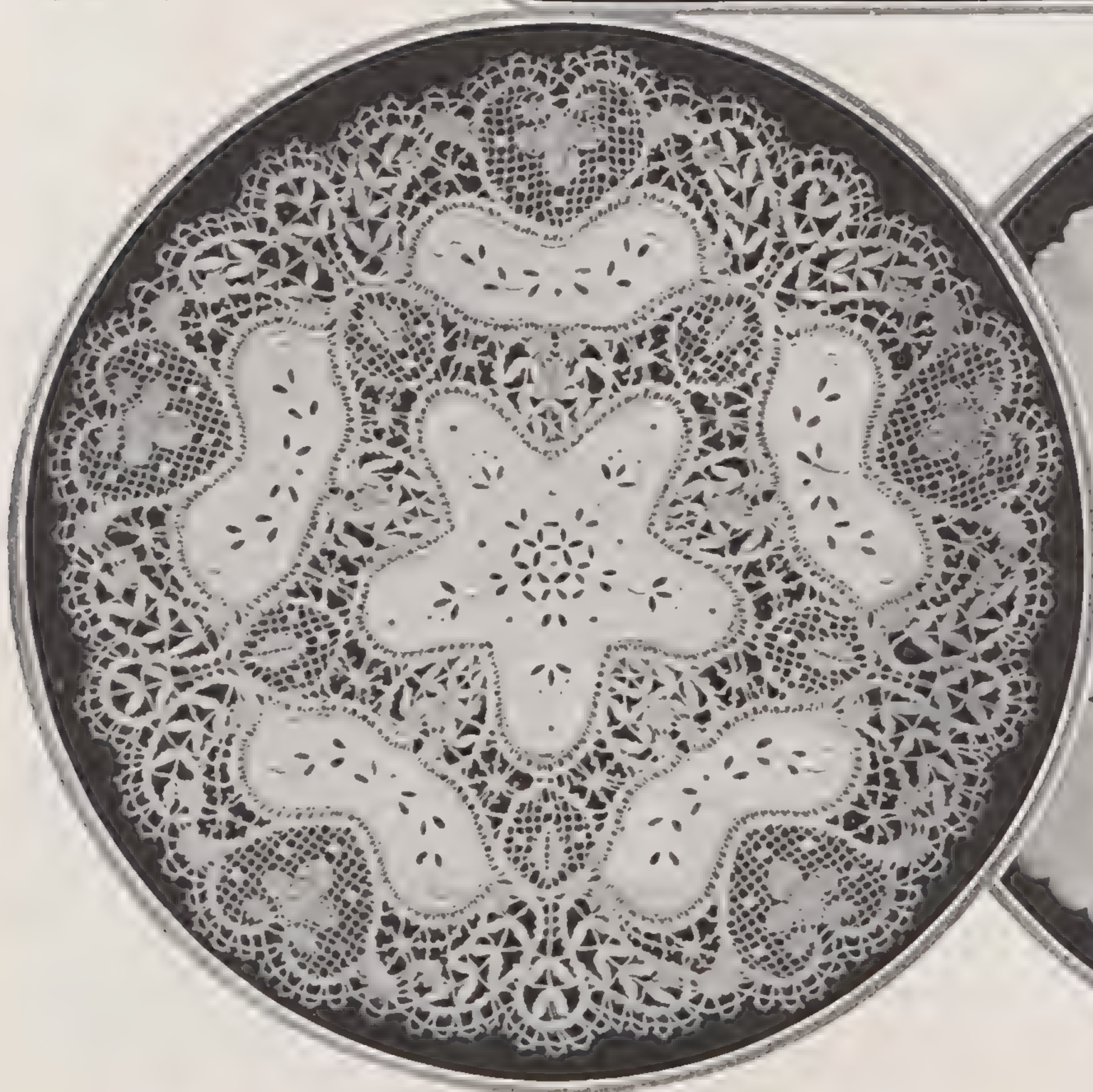
Two broad stripes woven in a bedspread of fine mull outline the top of the bed, and the wide border is finished with a wide hemstitched hem; 72 x 108 inches; price, \$5



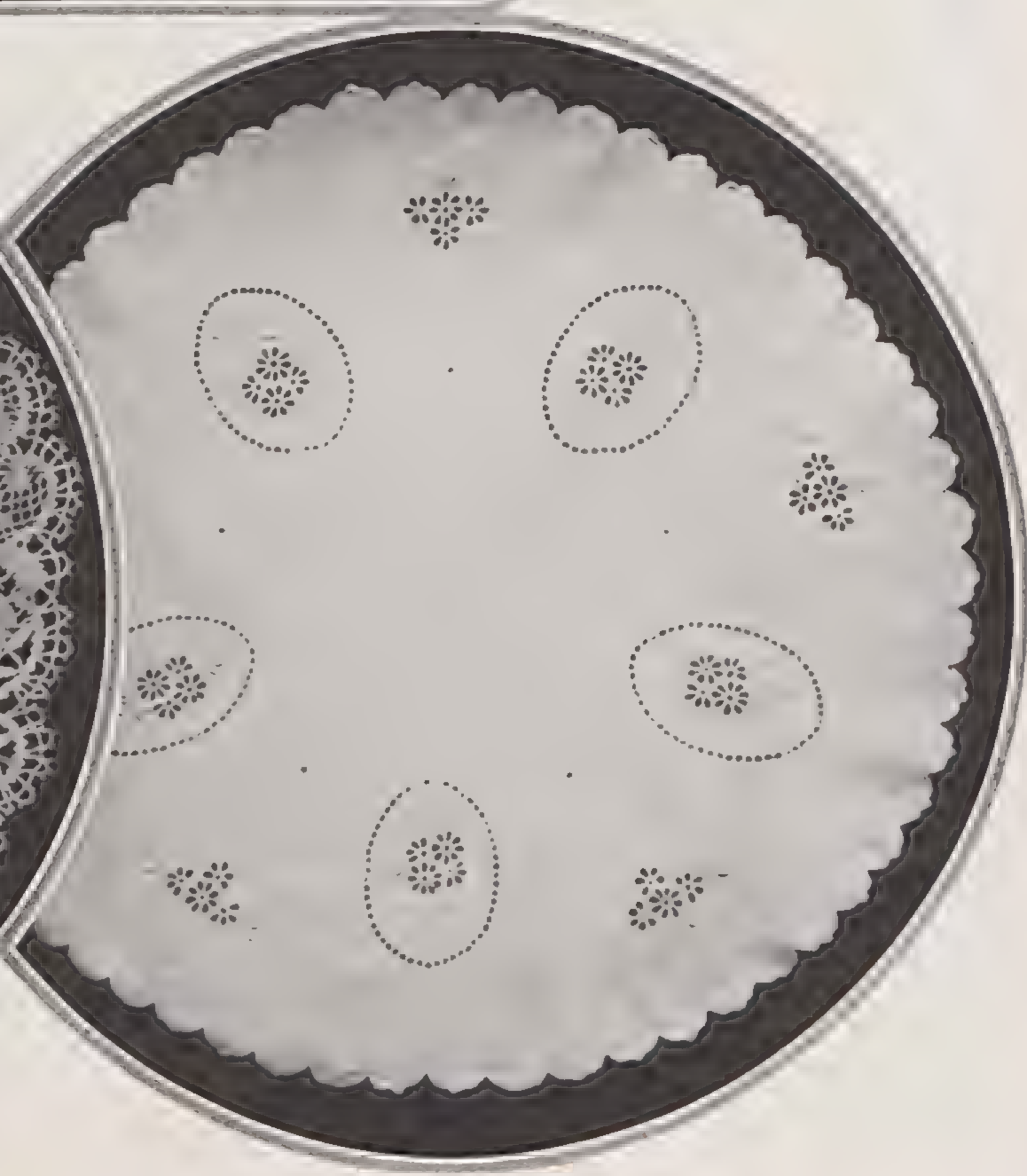
Hemstitched linen with a well-designed monogram; sheets 72 x 108 inches, \$8.50 a pair; 90 x 108 inches, \$10.50 a pair; pillow-cases 22 x 30 inches, \$2.50 a pair; 5-inch monogram, \$2.95 each; 2½-inch, \$1.40



A guest towel of huckaback and damask is woven in a pleasing oval design with a dainty vine decoration so arranged as to leave a space in which a monogram may be embroidered; 15 x 24 inches; 50 cents



Cluny lace in an unusual design specially adapted to this round tea cloth is combined with English embroidery on fine linen; 20 to 45-inch sizes; \$6 to \$24



In the middle, a square tea cloth of fine linen with elaborate design in English embroidery inset with Italian filet and Cluny lace; 36-inch size; \$12

The lightness of the design and the fine quality of the workmanship ensure lasting favor to Madeira work for table linens; 27-inch centerpiece; price, \$5

FILLING THE NEEDS OF THE LINEN CLOSET

THE sales of household linens which occur every January are of interest to householders because the linens offered are to a large extent those which they need to replenish the linen closet. Bed linens, table linens, and towels in excellent values are offered this season. Very decorative are such pieces as the tea cloth shown on the opposite page. It is hand-made of Italian filet, Cluny lace, and English embroidery and may be had in sizes 45 x 45 inches at \$22.50 and 54 x 54 inches at \$30. Another very handsome tea cloth is the circular one of English embroidery and a very fine Cluny lace, in a somewhat unusual pattern, which is shown in a 20-inch size at the lower left corner of the opposite page. It may also be had in a 24-inch size at \$9, 27-inch at \$12, 36-inch at \$17.50, and 45-inch at \$24.

THE WISDOM OF MATCHING SETS

Lunch cloths may be had in the same design. They are priced at \$45 for the 54-inch and \$85 for the 72-inch. Scarfs to match are \$27 for the 20 x 72-inch length, \$18 for the 20 x 54-inch, \$14 for the 20 x 45-inch, and \$12 for the 20 x 36-inch. Doilies may also be had at \$33 a dozen for the 12-inch size, \$14 a dozen for the 9-inch size, and \$8 for the 6-inch. One may thus buy a complete service in one pattern, and this is often advisable as the various pieces may be used interchangeably.

Madeira work is still in favor for table linen, and the centerpiece shown at the lower right corner of the opposite page is an excellent value. It measures 27 inches and a number of similar patterns in the same quality may be had at the same price. The luncheon set of Madeira work shown at the bottom of this page, though inexpensive, is of linen of good quality and the work is well done. It consists of a 24-inch centerpiece, six 10-inch and six 6-inch doilies. Hand-embroidered Madeira napkins of a pattern sufficiently indefinite to match most Madeira luncheon sets, are always useful. A pattern of this kind is shown in the napkin illustrated on this page.

AS TO TOWELS

Towels in great variety as to both pattern and quality are always to be found in the January shops. The one shown at the right on the opposite page is quite unusual in its oval pattern. It is a hemstitched guest towel of huckaback with a damask border, and it measures 15 x 24 inches. The three guest towels illustrated at the top of this page are all simple and of pleasing design. That at the top is of Madeira embroidered huck, the second of hand-embroidered, hemstitched, Irish linen huck and comes in four patterns, while the one shown on the bottom is of huck trimmed with a narrow Cluny edge. They all measure 15 x 24 inches.

Hand-embroidered cushion covers, such as the one shown at the upper left corner of the opposite page, are always cool and pretty and use may be found for an almost unlimited number of them. The one illustrated is one of ten effective patterns which are on sale exclusively at one linen shop in town, and during January they are marked at a special price. They measure 12 x 16 inches and are of linen lawn. Down pillows to fit them, covered with pink, blue, or white satin, are at the same shop for \$1.

Besides the articles illustrated there are many similar articles on sale which are decidedly worth buying. For the table, hand-hemstitched lunch cloths of round thread linen are particularly acceptable in these days when plain linen is again in use. They may be purchased

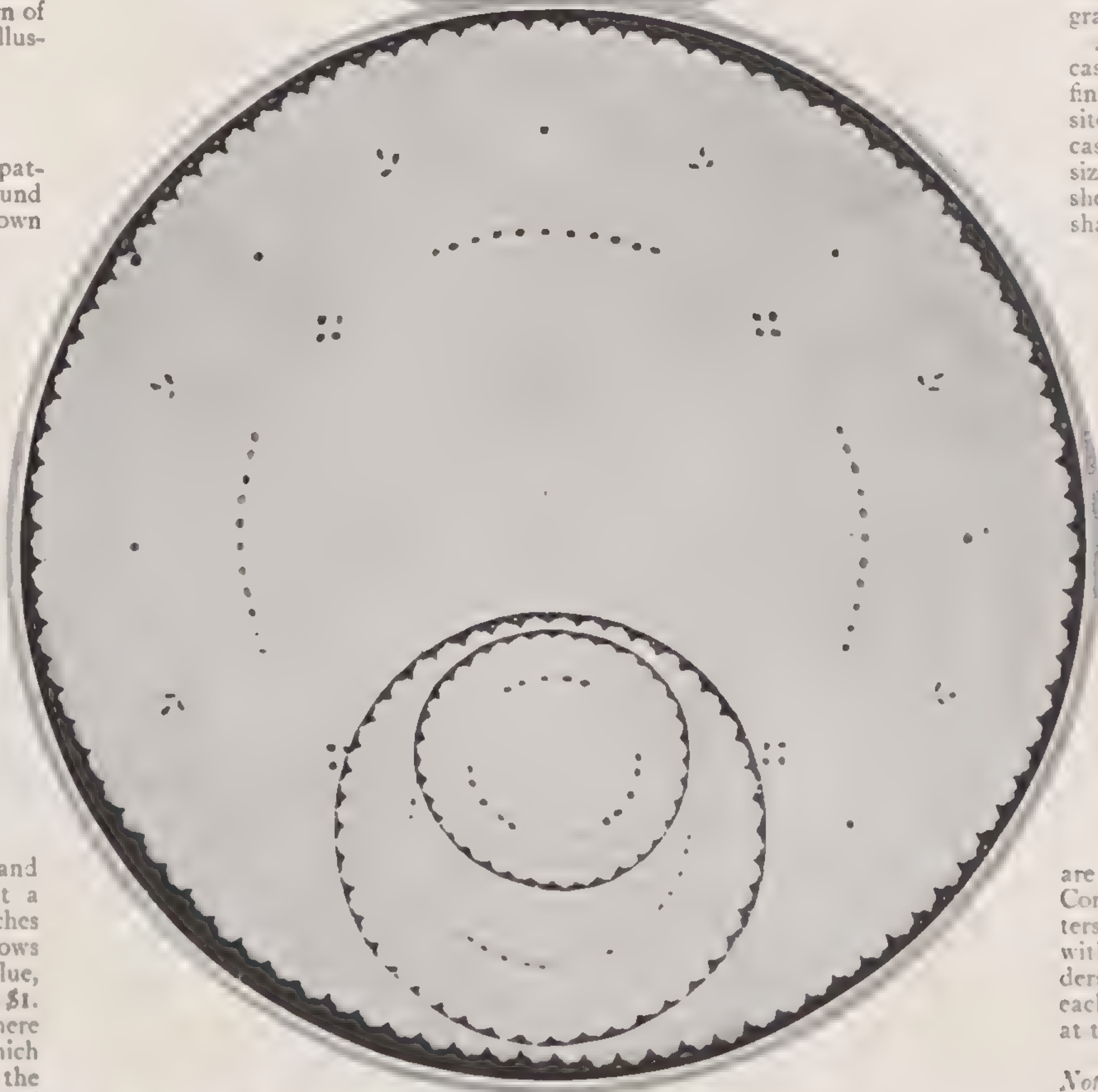
In the Lull Which Follows Christmas Storms both Shopkeeper and Patron Consider the Household Linen



The decorative touch which must always disguise the usefulness of the guest towel, is accomplished by three towels of huck, each after its own fashion; price in Madeira work, \$1, in embroidery, 50 cents, and with Cluny lace, 75 cents, all 15 x 24 inches



The Madeira napkin at the left raises no trying questions as regards the pattern, but adopts a simple design which is pleasing but indefinite and, chameleon-like, adapts itself to any Madeira set with which it may be convenient to use it; \$7.50 a dozen



By limiting the elaboration of the embroidery, a Madeira luncheon set attains the virtue of moderate price without sacrificing the essentials of good quality and good workmanship; 24-inch centerpiece, six 10-inch, six 6-inch doilies; \$5

during January at \$3.25 for the 54-inch size, the 45-inch at \$2.50, 36-inch at \$1.25, and 32-inch at \$1. Napkins to match are \$8 a dozen for the 20-inch, \$5.25 for the 15-inch, \$3.50 for the 12-inch, and \$1.25 for the 6-inch size.

SUPPLIES FOR TABLE AND FOR BATHROOM

For round tables, cloths of heavy linen damask in a large assortment including such new patterns as a charming Empire design, may be purchased at one shop in 2-yard, 2½-yard, and 2¾-yard squares for \$4.50, \$5.50, and \$7, respectively. Napkins to match are \$5.50 a dozen, for the dinner size. At another shop hemstitched linen scarfs 18 x 54 inches will be 75 cents.

Fine, closely woven, hemstitched towels of huckaback with damask borders, suitable for a monogram, are \$6 a dozen at another shop, and a third offers hemstitched huckaback towels, 22 x 44 inches, with a very smart design of three satin-finished stripes above the hem, at \$7.50 a dozen. Big bleached bath towels, 26 x 48 inches, are \$6 a dozen, and a machine-embroidered monogram will be put on for 50 cents extra. Imported, heavy, all-white bath mats, 25 x 45 inches, will be \$2.50 each at the same shop and machine-embroidered monograms on these will be \$1.35 each. Turkish washcloths of a fine quality toweling may also be had there with woven borders of pink or blue for \$1.50 a dozen.

EQUIPMENT FOR THE BED

As to bed linens, one is usually successful in finding the pieces one has need of in the assortment offered or in some interesting special lots, and this year is no exception. Among the offerings of this year is the mull bedspread shown at the upper right corner of the opposite page. It is sheer as may be and has two broad woven tapes to outline the bed and a wide hemstitched hem at the edge. These spreads come in 72 x 108-inch size. They may be marked with a monogram in three letters, 5-inch size, for \$2.75.

A hemstitched linen sheet and pillow-case of an excellent quality and a smooth finish are shown at the left on the opposite page. The hemstitched linen pillow-cases to match these sheets come in a size to fit 22 x 30-inch pillows. The sheets may be monogrammed in a diamond shape in a 5-inch size, three letters as shown; and the pillow-cases monogrammed also to match in three initials 2½ inches high. Other hemstitched linen pillow-cases are \$2 a pair for a 22½ x 36-inch size. Sheets finished with hand-embroidered scallops, in 2 x 3-yard size, will be \$7.50 each, and pillow-cases to match \$3 a pair.

TO OUTWIT WINTER

At another shop one may find excellent values in cotton-embroidered spreads which are shown in exclusive and pleasing patterns in a 72 x 100-inch size at \$3 each, 90 x 100-inch at \$3.75. These have scalloped edges. With plain hemmed edges they are \$2.75 for a size 72 x 100 inches, and \$3.50 for the 90 x 100-inch size.

White blankets with blue or pink borders, in a 72 x 84-inch size, are exceptional values at \$4.50 a pair. Comfortables with figured silk mull centers and plain silk mull borders and with silk-laine backs to match the borders, in a 72 x 78-inch size are \$2.50 each, and crochet bedspreads are sold at the same shop for \$1.15 each.

Note.—Addresses of the shops and the Department of Fashion will buy for you without extra charge. Address: Fashion Shopping Service, 445 Fifth Avenue, New York.



Equipment for warm weather: skirt of coarse weave linen, \$8.50; blouse of white voile hand-embroidered, \$6; and hat of soft taffeta and Milan straw; price, \$12.75



Over a much-tucked frock of white cotton voile is worn a silk coatee of rose or blue, \$22.50. The hat is of straw, faced with faille silk; price, \$12.50

Note.—Addresses of the shops will be furnished on request, or The Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York



Justifying itself by the plea of "southern wear," fashion, the ever-contrary, greets winter with a horde of summer frocks and hats, among which is a charming hat in straw and faille silk with ribbon trimming; \$13.50

SEEN in the SHOPS

NOW that winter is really at hand, the clothes for southern wear begin to appear in the shops. They exploit the full skirts seen in the late summer models and divide their favors between high and low collars.

The frock of fine white cotton voile which is shown at the lower left corner of this page has a quaint full skirt and a coatee of soft taffeta, which may be had in a delicate rose color or in a soft Chinese blue. The sleeves are of voile like the blouse, and the blouse is completely finished so that the coat may be removed. Worn with it is one of the prettiest of spring straw hats, a rolling sailor, long from front to back, and made of a fancy bamboo straw which is new this season. It is faced with soft faille silk and trimmed with three bunches of highly glazed olives, which vary in color. This hat was shown in natural color straw, faced with very dark green faille and trimmed with three bunches of olives, one white, one yellow, and one green. It may be ordered in various combinations of color.

OF COTTON GABARDINE

The smart morning frock shown at the lower right corner of this page is made of the new white cotton gabardine which appears—although it is too early to speak with much authority—to be one of the most successful of the new cotton fabrics. It has the exact weave of woolen gabardine and more body than is usual with cotton fabrics. This frock has an effective touch of dark blue linen in the collar and cuffs and of black satin in the tie. With it is worn one of the faille silk outing hats which are a substitute for corduroy this season, though corduroy itself still is popular. It comes in white faille, or in white, black, or colored corduroy.

The two wash skirts worn with blouses which are sketched at the top of this page are rather full, and the one at the left has a decided flare. It is made of a coarse white linen and has two large, braid-embroidered pockets. A charming blouse of hand-embroidered white voile is worn with this outing skirt.

ODD SKIRT AND BLOUSE

The model at the upper right is of white corduroy with a trimming of black-rimmed white buttons. It has a short yoke which starts at the side front and continues around the back. The skirt is plain

in front, but is full to the yoke at the sides and back.

With this skirt is a blouse of Georgette crêpe with vest front which ends in points to be worn either over the skirt or under it, as shown here. The chemise and collar, which may be worn either open or closed, are fastened with white crocheted buttons, while tiny glass buttons are used elsewhere as trimming. It may be had in flesh color or white.

The hat illustrated with the skirt and blouse at the upper left is a straight sailor of soft taffeta with a facing of Milan straw. It was shown in white taffeta with the straw facing in a biscuit shade, and the trimming was of white taffeta with a short white quill. It may be ordered in any color or combination of colors.

MOSTLY SPORTS HATS

The hat at the right is a rolling sailor of *liséré* straw with the brim of faille silk and trimming of two quills stripped of the flue almost to the ends and there clipped closely. It comes in black, white, or colors.

Slightly more formal than the other blouses shown is the one illustrated in the middle of the page. This is of white or flesh colored Georgette crêpe with sheer lace insertion of a new variety not unlike Binche.

One of the prettiest sports hats which has appeared this season is shown at the bottom of the page. It is made of several layers of mousseline, faced with hemp of the same shade. The brim is slightly wider at the left side, and eyelets are hand-embroidered through crown and brim and laced with a soft grosgrain ribbon, which encircles the crown. It may also be ordered with a taffeta or a satin crown, but nothing could be smarter than the mousseline, which is very thin and a little stiffer than mousseline-de-soie. The model may be had in black, white, and colors to match an outing sweater or a sports coat.

At the top of the page is shown another excellent hat for the south. The top is of a soft white straw, the upturned brim is of faille silk in a contrasting color, and the ornament is of loops of white grosgrain ribbon forming a rosette from the center of which hangs a tassel of white silk. This, also, may be had in any color combination, and in white or black. Such a hat as this would be suitable for either morning or afternoon, for it could be worn with a suit, frock, or a blouse and skirt.



Fine tucks, insertion of sheer lace, and a back extending to form the collar mark a blouse of Georgette crêpe; \$10.50



The indispensable sports hat may be had in mousseline, faced with hemp and ribbon-laced; \$12.50



Pearl buttons, black-rimmed, trim the white corduroy skirt, and the accompanying blouse is of Georgette crêpe; skirt, \$8.50; blouse, \$13.50; and hat of straw and faille, \$11.50



White cotton gabardine, a fabric with a future, is the material of a frock with collar and cuffs of blue linen, \$16.50. Hat of faille, \$3.50; corduroy, \$2.95

S E E N o n t h e S T A G E

UP to a certain point, scenery is a friend to the drama; beyond that point, it is a foe. We seem too likely to forget that, until so recently as 1830, the drama got along without any scenery whatever that was worthy of the name, and that nearly all the greatest masterpieces of the poetic, or literary, drama were written for a practically sceneless stage. Shakespeare needed no scenery for "Hamlet" or for "As You Like It." Gifted with so rich a means of auditory utterance, he did not need a medium of visual appeal. When he said, "'Tis now the very witching time of night," it was. He did not have to have a workman at a switchboard to turn down electric lights.

It was Victor Hugo who was primarily responsible for the introduction and development of scenery on the modern stage. He had a philosophical idea. He perceived that certain people will do certain things only under immediate suggestions of time and place. In his plays, as in his novels, he was a pioneer in emphasizing the importance of setting, or environment, as a motive toward action and an influence on character. His plays were not conceived as happening anywhere and anywhen; they were conceived as happening in a particular place at a particular time: and to achieve this sense of localization, he had recourse to elaborate devices of scenical effect, such devices as we use now.

OUT UPON COTTON ROCKS

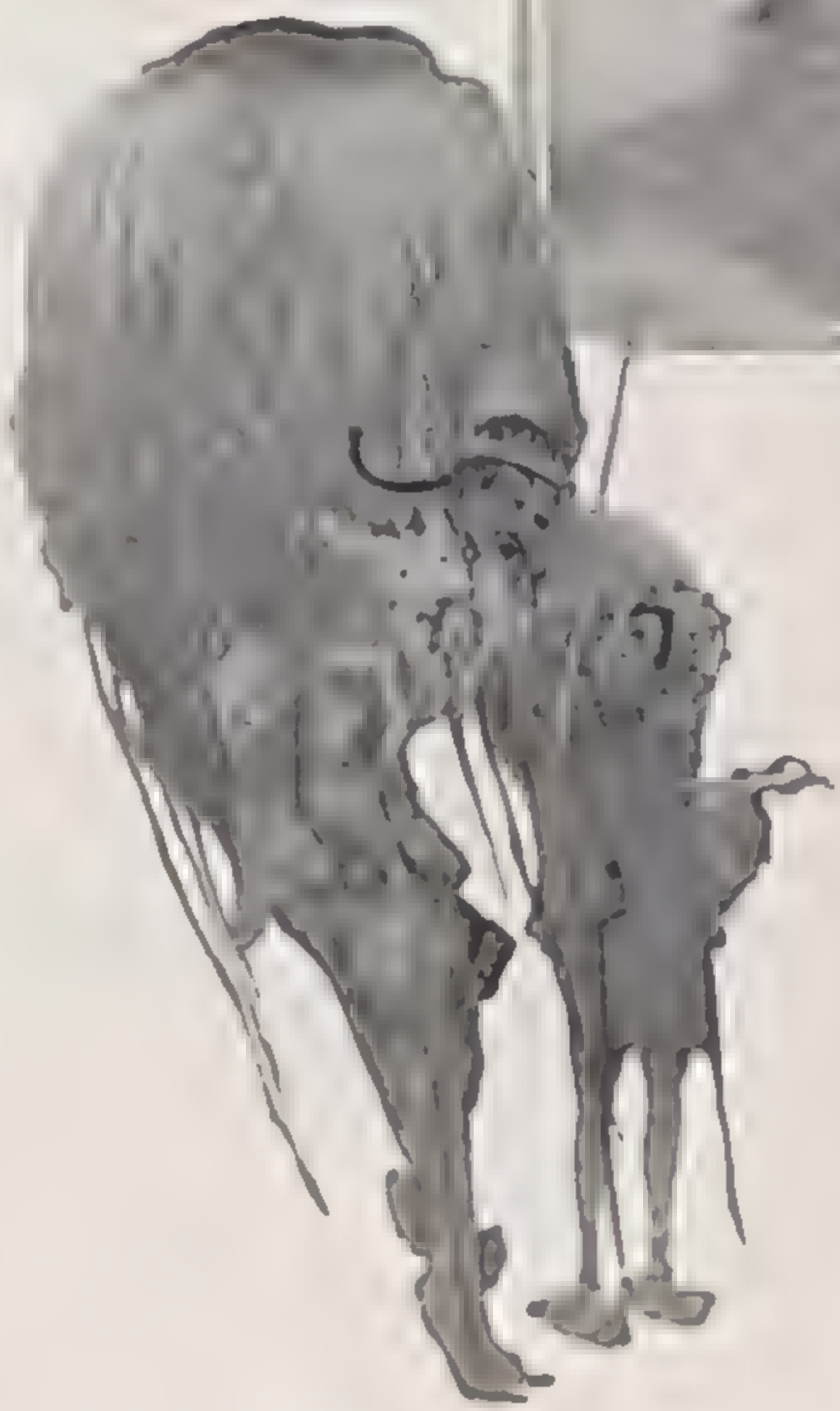
The elder Dumas, who was more naturally a dramatist than his great competitor and comrade, had this to say of Hugo's work: "Hugo, to be effective, could not do without contrasting drinking-songs with church hymns, and setting tables laden with flowers and flasks by the side of coffins draped with black. All I wanted was four scenes, four boards, two actors, and a passion." The phrase is classical—"four boards, two actors, and a passion"; it defines for all time the difference between the dramatic and the theatrical.

Scenery has been eminently useful in the modern theatre as an adjunct to the realistic drama. Zoe Blundell can not fling herself from the balcony unless there is a balcony from which to fling herself; and much of the tragic suspense of "A Doll's House"



A talented fish indeed is the Chief Musician, who makes his debut in "The Garden of Paradise" just as the King of the Crabs and Prince Jellyfish arrive

"Neptune made him, therefore let the flimsy fellow stand for a fish," say the inhabitants of the deep of Prince Jellyfish, the betrothed of Swanhild's mermaid sister



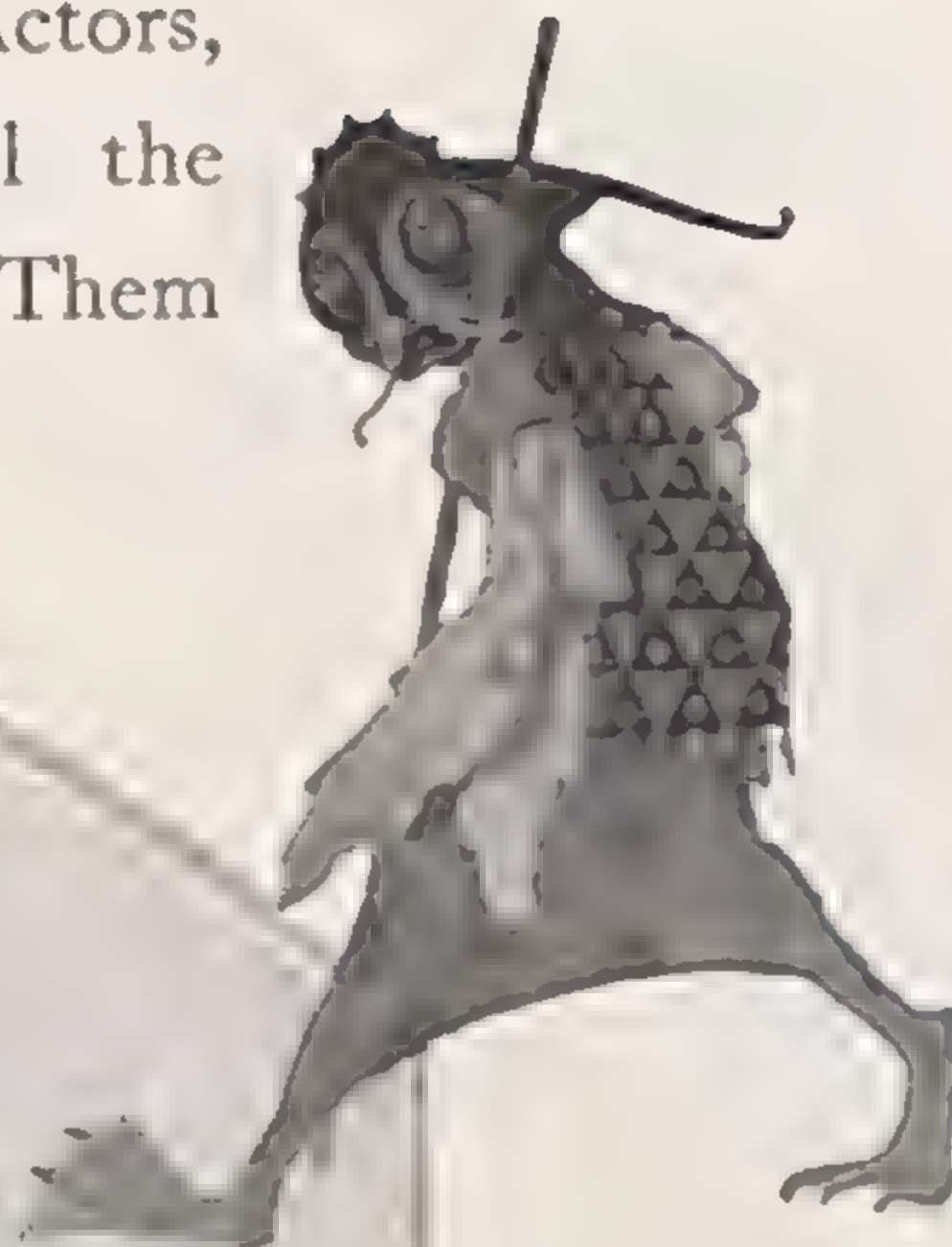
Some Plays Require "Four Boards, Two Actors, and a Passion," — Others Require All the Kingdoms of the Sea and All the Glory of Them

By CLAYTON HAMILTON



The beautiful Queen (Renée Kelly) married the Prince of the Blue Mountains to win whom the Sea Witch humanized Swanhild and gave her two feet for her beautiful tail

The part of the King of the Blue Mountains, whom Swanhild rescued from his shattered ship and laid upon the blue shore of the Holy Island, is taken by George Relph



Minions there must be, and so the little scuttling crabs are bond-slaves to the Merman Emperor, the father of Swanhild, whose love-story is the play

would be missed if there were no letter-box into which a damning letter could be dropped. But, on the other hand, it must be admitted that the development of what may be called poetic scenery has all but killed the poetic drama. Scenery localizes a play, in place and in time; and the best poetic plays happen "out of place, out of time," in some "never-never land" of the imagination. The Kingdom of Bohemia loses its all-important sea-coast when we reduce its lyric landscape to cotton rocks and canvas trees.

SETTING WORDS TO SCENERY

The more beautiful our scenery becomes, the more we wish to look at it; and the more we look at it, the less we are able to listen to poetic lines. This is a psychologic fact. If anybody doubts it, let him try the experiment of looking at the most beautiful painting in the world (the Frari Madonna of Giovanni Bellini) and repeating at the same time the most beautiful lyric poem in the world (the "Ode to a Nightingale" of John Keats). The thing can not be done.

It is entirely possible to look at a beautiful picture and to listen to beautiful music at the same time. This is the reason why modern opera is not an idiocy. But even the operas of Wagner would become impossible if one could hear the words. If one could hear the words at all, one might wish to hear more of them; and this wish would be felt at once as a distraction of attention from the scenery and the music. Pictures make a sensuous appeal; music makes a sensuous appeal. The two are not discordant. But the appeal of words, however sensuous in sound, is also intellectual. Words excite thought; and whenever thought is excited, one desires surcease of sheer un intellectual allurements through the eye and through the ear. Pictures become bad when they become, as the phrase is, "literary"; and the greatest songs are "songs without words."

THE REALITY OF IMAGINATION

Mr. Gordon Craig and his followers are thoroughly sound in assuming that the proper setting for the poetic drama should be absolutely simple and almost utterly devoid of details. When the Irish Players produced "The Countess Cathleen" in New York, they hung up some green draperies, lighted them a little dimly and mysteriously, and called the scene a forest. There is no reality save in imagination; and this forest was easily imagined to be real. Furthermore, since there was nothing to look at on the stage except the actors, one could listen to their lines. One could even hear that Mr. Yeats's verse was beautiful.

But in the case of a panoramic production like that of "The Garden of Paradise" it is impossible to listen, with any enjoyment of attention, to the lines. The play—if play there be—is swamped beneath a drift of moving pictures. And if the spectator decides to devote his attention solely to the scenery, he remains uncomfortably conscious of the spoken lines as a sort of interruption, or discordant note, distracting from the luxury of visual enjoyment. He would so much

rather listen to music than to words. The text should be inarticulate and merely sensuous, like that of an opera. With such a pageant, drama, in the real sense, has nothing to do. We are worlds and worlds away from "four boards, two actors, and a passion."

"THE GARDEN OF PARADISE"

THE production of "The Garden of Paradise" was designed by Joseph Urban, of Vienna, who has been established for some time in this country as the leading scenic artist of the Boston Opera Company. In transferring his talents to the service of the drama, Mr. Urban has not altered his methods. His work in "The Garden of Paradise" is distinctly "operatic." The whole production cries out for an accompaniment of music. The scenes under the sea require the collaboration of Debussy; and the music of Wagner would more fittingly illustrate the scene on the shore by the convent than any words whatever, even though the words were written by Maeterlinck himself.

Let it be said at once that no more sumptuous and splendid pageant than this of Mr. Urban's has ever been disclosed on the American stage. Nothing could be more rich, more gorgeous, more magnificent. But Mr. Urban's method is pictorial, not decorative. His pictures seem set forth to be admired in and for themselves; they are not designed as a self-effacing framework for a text that one may listen to.

As the setting for a fairy-story (and "The Garden of Paradise" is a dramatization of "The Little Mermaid" of Hans Christian Andersen) the modest and imaginative investiture designed by Messrs.

Hamilton Bell and Winthrop Ames for "Snow White" was artistically superior to this elaborate pageantry of Mr. Urban's. Children loved "Snow White," because the scenery, though wholly admirable in its decorative fitness to the text, did not get between them and the heroine. But children will not love "The Garden of Paradise." The heroine is worlds and worlds away; and they can see her only dimly through a gorgeous mist of scenery.

There is one passage in "The Garden of Paradise" which always hitherto has been effective on the stage. A prince—

as lyrical as ever. But nobody really cares about this passage when it familiarly appears in the second act of "The Garden of Paradise." The only conceivable reason is that nobody can listen to it. There are too many things to look at on the stage.

The text of "The Garden of Paradise" was written by Edward Sheldon. Unfortunately, this fact is of no consequence. It might



Photograph by White

William Courtleigh as the theatrical manager who put a happy ending to "The Big Idea" as it wrote itself before the audience

present writer when he first saw her in London four years ago; and the impression was confirmed on the recent occasion of her first appearance in America, in the part of Viola.

Miss Neilson-Terry is gifted not only with youth and beauty, but with an overmastering glory of health and vigor and well-being. This is, in the main, a piling, sickly, discontented, whining age; and it is a privilege to come into the presence of a woman who might have led the march of armies in the high and far-off days before the world became mean-minded in its wars. Miss Neilson-Terry has the sort of body and the sort of face, the buoyant, awkward, vigorous, and boyish carriage, of an Amazon selected by barbarian and noble gods to be the mother of a race of super-men. Furthermore, though a little lacking in that tremulous disease of spirit known as "temperament," she has the talents of an actress; and these talents have been carefully trained by her robust and admirable father. With all hers advantage of birth, of environment, of education, she should go far on the English stage.

Miss Neilson-Terry's Viola remains as yet a vigorous and ingratiating, rather than a fine, performance. She is at her best in the boyish passages in which she impersonates the page, Cæsario. She makes an admirable youth—large-limbed, deep-chested, and long-striding; it is not so difficult as usual to imagine this Viola to be a man. But, correspondingly, she fails in the more feminine and tender passages. She has been trained to read verse as if it were prose—an unpardonable heresy; and, every now and then, she seems to do her utmost to prevent us from remembering that Elizabethan comedy was lyrical.

Judged as a whole, the present performance of "Twelfth Night" is exceedingly bad. The noted and high-salaried actors who make up the cast all seem to play against each other. No one appears to understand that, after all, the play's the thing. There is no mirth in the mirthful passages, no charm in the passages of charm. The piece was produced under the direction of Cecil King, a lieutenant of Sir Herbert Beerbohm Tree's. This fact may account for the lack of "atmosphere," or snap and spirit, in the undertaking; since Sir Herbert Tree knows less about producing Shakespeare than any other actor-manager on the English stage to-day.

The scenery for Miss Neilson-Terry's "Twelfth Night" was designed by Mr. Joseph Urban. From the pictorial stand-

(Continued on page 54)



Photograph by Matzene

Desmond Kelley as Elaine Foster most amusingly muddled the gray matter of the nearest-to-a-villain in "The Big Idea"

we may call him Orsino—is sighing for love of an absent lady—who may be called Olivia. A girl, in the habit of a boy, is serving as his page. Her name—let us say—is Viola. Viola loves the absent-minded Orsino; but she can never tell her love. Instead, she serves this prince, who has no eyes to see her, by wooing the lady Olivia in his name. It would be impossible to kill this passage by the mere expedient of altering the titles of the characters concerned. Call Viola "Swanhild"; call Olivia "The Queen of the Southland"; call Prince Orsino "The King of the Blue Mountains"; yet the scene remains as lovely and

as well have been written by John Doe or Richard Roe. Nobody cares about the text: nobody is allowed to care about it. Mr. Sheldon is a very able writer; but even a critic who has grown to feel a personal interest in his development remains frankly unable to report whether "The Garden of Paradise" is well or badly written. The story does not seem to be at all dramatic; but this may not be Mr. Sheldon's fault. The lines appear to have been written in an indefinable medium of speech that hovers vaguely and uncomfortably between verse and prose; but it is difficult to trust one's ears when one is not permitted to devote adequate attention to the task of listening.

PHYLLIS NEILSON-TERRY

MISS PHYLLIS NEILSON-TERRY is the most promising of all the younger actresses on the British stage to-day. This was the impression of the



Photograph by White

Written with terrible sincerity is "Across the Border," a plea-for-peace play in which David Powell appears

VOGUE PATTERN SERVICE

Width and Flare Are Essentials of Every Skirt, Coat, and Collar; and for the Rest, Braiding, or a Bit of Fur



No. 2705/1
The waistcoat has survived the autumn season in the waistcoat blouse of winter. With chiffon sleeves and perhaps a high collar buttoned up the front it is indubitably smart



No. 2705/1
These two waistcoat patterns, which are especially well suited to the making of the smart winter blouses of satin or metal brocade, come in one pattern for 50 cents



Nos. 2805/1-2806/1
Paris decreed, in that time it was decreed, the hem shorter on the sides than in back and front. The uneven hem, the flared skirt, the high collar, these are 1915

Nos. 2803/1-2804/1
A suit with many desirable points of the new mode: the short flared skirt, the full peplum, the coat belted low, the collar to be worn high or low—and braiding

AS THE fashion season progresses, width and flare to the skirts are no longer novelties but assured facts, as also the uneven hemline such as is found in pattern No. 2806/1. Usually, as here, the skirt is longer in the front and back and decidedly shorter on the sides. This unevenness is especially effective in the short skirts, and skirts must be short, at least five to seven inches from the ground.

Another noticeable tendency in the winter fashions is the decreased popular-

ity of the transparent blouse and the increased popularity of the blouse of crêpe or satin. Usually these waists have a collar worn buttoned high as in pattern No. 2805/1; or unbuttoned to the depth that gives a becoming line. Many of the blouses, frocks, and suits show a compromise of this collar and merely concede a high standing collar extending from shoulder to shoulder across the back. Such a collar appears on the coat-dress pattern, Nos. 2656/1-2657/1 which is shown at the bottom of the page.



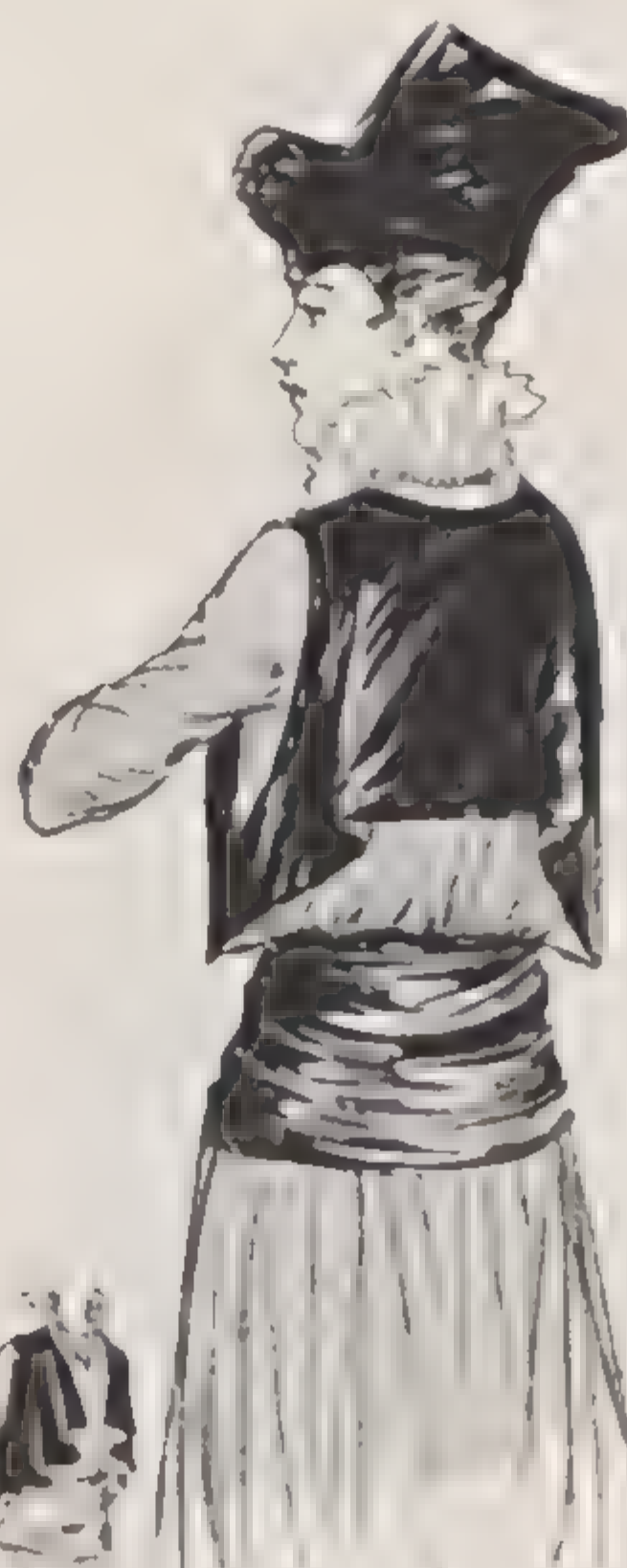
Nos. 2744/1-2745/1
Paris said the bit of fur here, there, and elsewhere should be popular, and it is



Nos. 2693/1-2694/1
Combined with the new plaited skirt is a long-waisted blouse cut like a coat in back



No. 2506/1
This surprise blouse gets the effect of a coat by a cuff-edge just above the girdle



No. 2561/1
A blouse and coat pattern for combining two materials are included for 50 cents

Note.—The patterns on this page, sizes 34 to 40 inches bust measure and 35 to 41 inches hip measure, are 50 cents each for coat, skirt, or blouse. An illustration, directions, and material requirements come with each pattern. Vogue patterns may be bought at 443 Fourth Ave., N. Y.; 140 Tremont St., Boston, Mass.; 162 Post St., San Francisco, Cal.; and Rolls House, Breams Bldg., London, E. C., Eng.



Nos. 2656/1-2657/1
Half the charm of a frock is a touch that makes it different, as in an odd belt



Nos. 2750/1-2751/1
In this suit are combined the very popular and the new and the low-bellied suit

LINGERIE THAT ANYBODY
CAN MAKE—SMART DESIGNS
FOR SMART LITTLE FOLK

The patterns illustrated on this page in sizes 34 to 40 inches bust measure cost 50 cents each, except No. 2701/1, the price of which is \$1; and the patterns for children's clothes, sizes given under each illustration, are priced at 50 cents each. An illustration, directions, and material requirements are given with each pattern. Vogue patterns may be bought at 443 Fourth Avenue, New York City; 149 Tremont Street, Boston, Mass.; 162 Post Street, San Francisco, Cal.; Rolls House, Breams Bldg., London, E. C., England



No. 2808/1
Russian lines are featured in this negligée, simple to make, and becoming to wear

No. 2800/1
Two seams to connect the shoulder straps are almost all the seams that there are

LONG seams are tedious and so in the designs of lingerie illustrated on this page the seams have been eliminated or shortened so that after the garment is cut, the little sewing necessary is a mere detail. This is particularly so in the design for the short negligée No. 2808/1 and also in the combination No. 2800/1. In the latter design, there are only four very short seams, one under each arm, and two tiny shoulder seams. The garment is cut with the goods double and with the lower edge of the pattern on the uncut fold.



No. 2799/1
The empire line which is becoming a noticeable feature of daytime dress is effective in this frilly nightgown

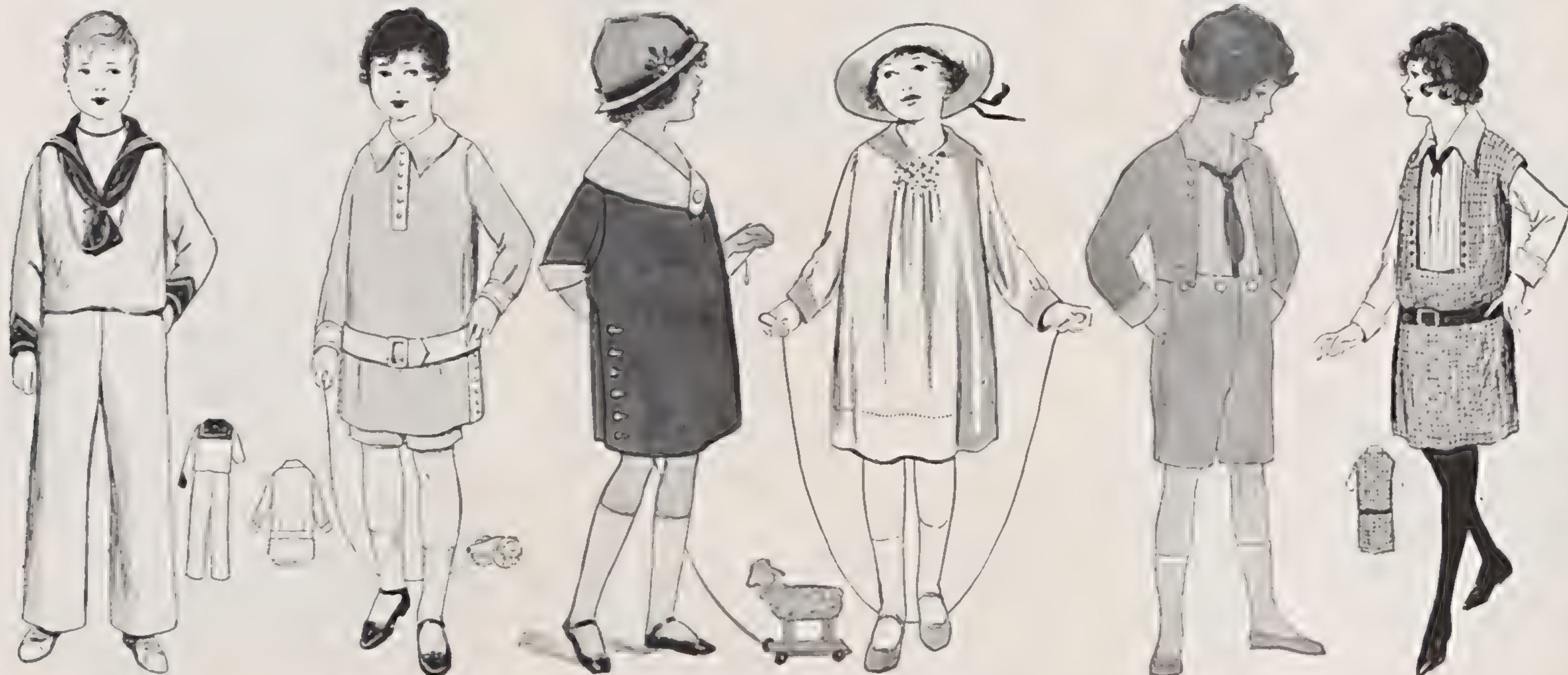
No. 2582/1
Cut in three pieces, with under-arm seams, is this brassière which gives the necessary support to a plump figure



No. 2586/1
A smart combination made with entire simplicity according to the dictates of Poiret

No. 2701/1
Taffeta is just the material of which to fashion this original version of the kimono

The details of a boy's suit mark it instantly as smart or otherwise. This is particularly so of the sailor suit, which is almost universally adopted for the children of the smart families of Europe. The illustration of the sailor suit at the lower left on this page is an exact copy of the suit worn by many of the children of royalty. Each detail has been carefully considered, and the way the tie is fastened, the roll of the collar, and the manner in which the braid is put upon the cuffs are details to note. Such a suit is suitable for even a ten year-old boy.



No. 2809/1
Sizes 2 to 10 years
Modeled after the suits of the English navy is this juvenile costume

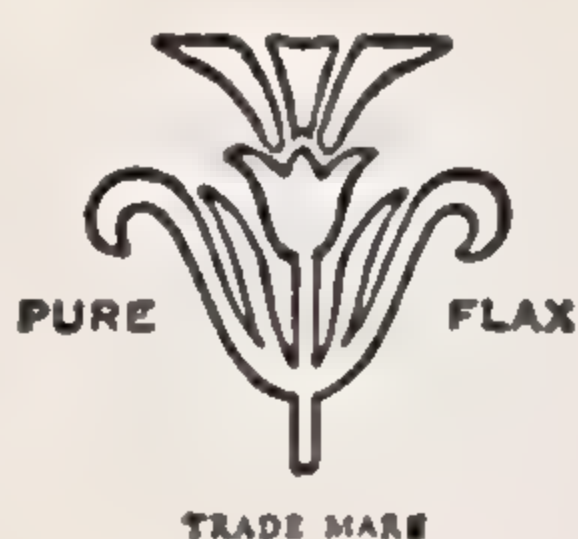
No. 2807/1
Sizes 2 to 8 years
A Russian blouse, belted, and much buttoned, with bloomers underneath

No. 2645/1
Sizes 2 to 8 years
In but two pieces and with detachable collar and cuffs is this school frock

No. 2182/1
Sizes 2 to 6 years
Smocking, which stands for hand-made, distinguishes this pretty dress

No. 2644/1
Sizes 2 to 8 years
A dapper three-piece suit suitable for development in corduroy or flannel

No. 2535/1
Sizes 6 to 12 years
A play frock to be worn with a separate guimpe of sheer batiste or crêpe



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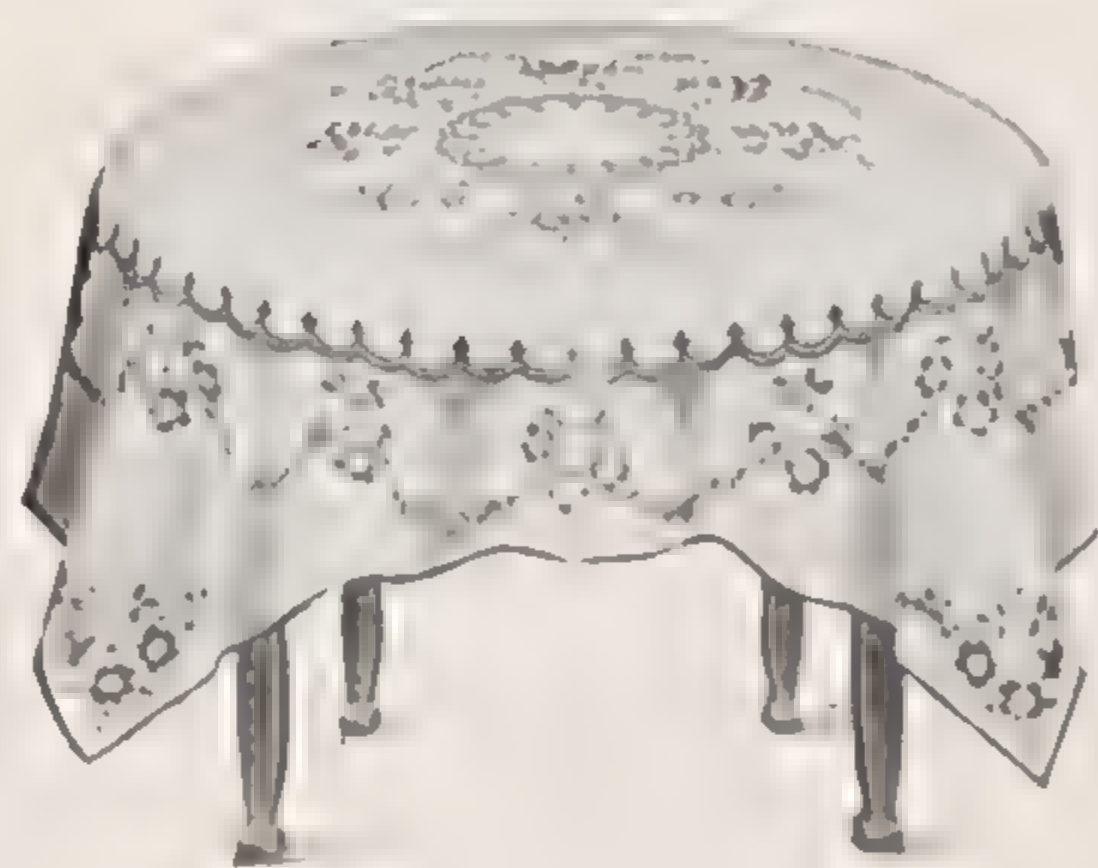


Illustration No. 1

"Walpole's" Celebrated Hand-woven
Double Damasks

2 x 2, \$7; 2½ x 2½, \$11; other sizes
in proportion.

Dinner Napkins.....\$13.50 dozen
Prices subject to 10% sale discount.

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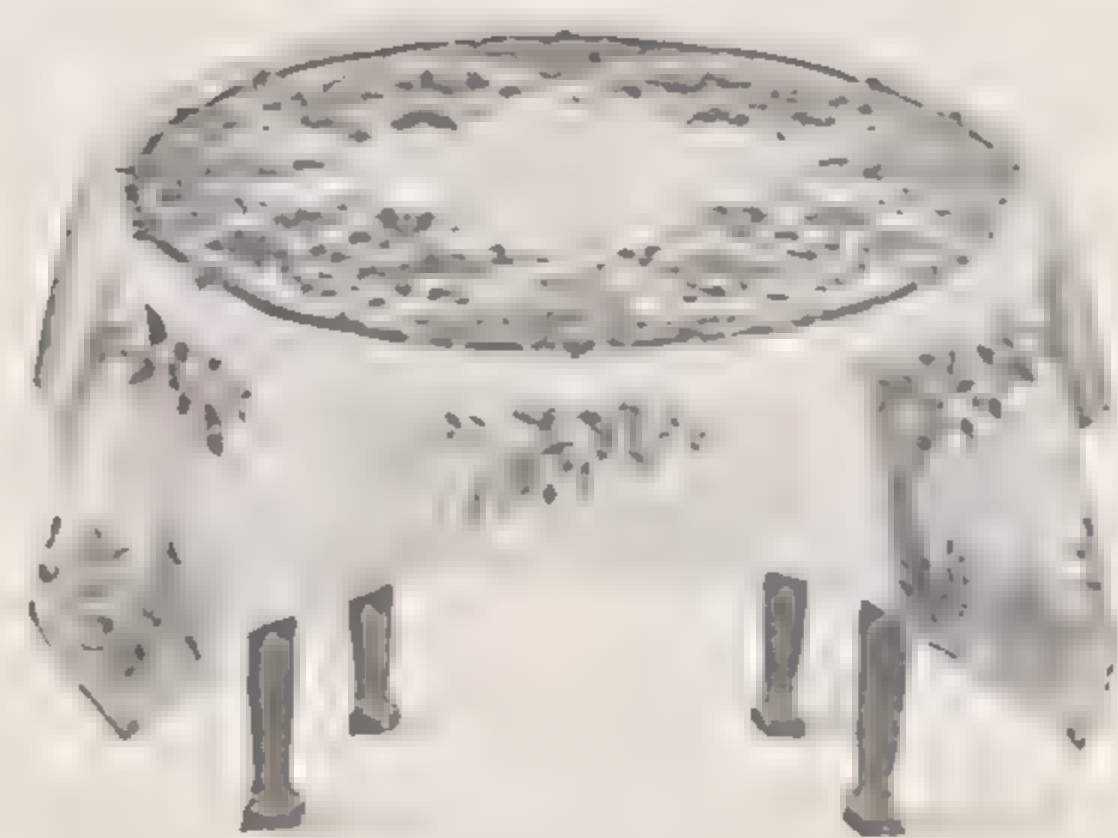


Illustration No. 2

"Walpole's" Celebrated Hand-woven
Double Damasks

2 x 2, \$8; 2½ x 2½, \$11; 2½ x 2½,
\$13; other sizes in proportion.

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Illustration No. 3

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Illustration No. 4

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BRANCH AT CHICAGO
THE BLACKSTONE

SEEN on the STAGE

(Continued from page 50)

point, this scenery is sumptuously beautiful; but, from the technical standpoint it is—to put the matter frankly—unintelligent. Mr Urban has devised an inner-and-outer stage, the inner stage being separated from the apron by a flight of steps. The apron is treated in a summary and decorative manner. The inner stage, on the other hand, is treated pictorially; and the two styles cry out against each other.

Though Mr. Urban has devised an inner-and-outer stage, Mr. King has ignored the fact in arranging the movements of the actors. Instead of affording fluency to the narrative by playing front-scenes while back-scenes are being changed, he has dropped the front-curtain at the close of every scene and has never availed himself of the back-curtain, which is doomed to dangle protestingly in the flies. Shakespeare should be produced in one way or the other, in the Victorian way or in the Elizabethan way; but the present production wavers, like the ass of Buridan, between the two.

FOUR PLAYS AT THE PRINCESS

THE present bill at the Princess Theatre is the best that has ever been offered at this interesting institution. None of the plays is bad; and three of the four are more interesting than the average.

The pièce de résistance is a plea for peace, in four scenes, entitled "Across the Border." It was written by Beulah Marie Dix, who has had much experience in writing plays of war. "Across the Border" was evidently inspired by the present European cataclysm; but it is written with a sedulous neutrality of spirit that will commend it to those whose sympathies are drawn to either side of the current conflict overseas.

In the first scene, a junior lieutenant of an invading army goes forth to lead a forlorn hope and is wounded. Two scenes then depict the wandering of his spirit in his delirium. In the first of these dream-scenes, he breaks in upon a peaceful family, living quietly and lovingly—as it might be in Belgium. His martial threats are killed with kindness; and he is told that peace, not war, is the ideal of civilized and cultured people. The next scene shows him lonely in a place of grievous winds and stifling cold. He is made, in his delirium, to suffer a purgation that shall convince his tortured soul of the validity of the ancient and celestial message of "peace on earth." In the final scene, the lieutenant awakens in an army hospital, and begins to tell his comrades that the war is wrong. They dismiss his message as the ravings of a fevered mind; and, when he finally dies and "crosses the border" irretrievably, his body is merely hustled away to make room for another wounded soldier in his bed.

This play is written with unusual imaginative power—a power that is increased by an almost terrible sincerity on the part of the author. It is easy to perceive that the performance would at present be prohibited in certain parts of Europe; but, in this neutral country, so eloquent and so convincing a protest against the ignominy of a war of conquest must make a deep impression.

"The Fog" is an interesting melodrama by Frederick Truesdell. During the prolonged absence of her husband, who is a marine engineer, a woman shop-keeper is involved in a love affair with a ship-chandler. The husband returns unexpectedly, and discovers that his faithless wife is about to go to a ball with her lover. There is a thick fog outside; and, bewildered by this fog, a gentleman in evening clothes blunders into the shop. The wife pretends that this gentleman is her lover. The husband kills him brutally. Then the ship-chandler returns; and the husband, tardily discovering the truth, locks the lovers in together with the dead body of the gentleman. "Which

of you will confess that you killed him?" he cries, as he escapes into the fog.

"Nettie" is an entertaining comedy by the ever-delectable George Ade. It is planned in accordance with a traditional pattern,—the project being merely to tell a comic anecdote three times, with an appreciable accretion to the humor at each recital. Three men have been dangled by the same woman,—Nettie. They compare notes, and discover that she has employed the same tactics to conquer each of them. By this threefold comment, her character is drawn more clearly than if she appeared upon the stage. The lines are written humorously; and the little piece, though conventional, is not unworthy of its author's reputation.

"The Denial," by J. B. Larrie, is merely a fabricated anecdote; but it has a certain grip of interest. A murderer, about to be electrocuted at Sing Sing, is brought face to face, in the warden's office, with his mother. He persuades her that he is not her son, but merely a man remarkably resembling him, who had killed her son. Then he goes to death with a consciousness that his last deed on earth, at least, has been heroic.

"THE BIG IDEA"

"THE BIG IDEA," by A. E. Thomas and Clayton Hamilton, was announced on the program as "an unusual play." It was unusual in this respect: the authors endeavored to incorporate within a single pattern all the various, and usually discordant, moods of which the drama is capable. Tragedy, comedy, melodrama, farce, romance were commingled in a single fabric, over which the authors tried to cast a glamor of playful fantasy. This play was intended as a friendly satire of all plays the public usually goes to see.

"The Big Idea" began in the mood of tragedy and ended in the mood of farce. It was the project of the authors to induce a gradual and unexpected lightening of mood throughout the progress of the drama. To this end, they conceived the piece not as a representation of life but as a representation of a play, and invited the public to attend not only the performance but also the very writing of the text. The hero was a young man in tragic circumstances who was persuaded by the heroine to write his own experiences into a play which might be sold for the sum of money desperately needed to avert the doom that was hanging over him. The audience, at the same time, saw the hero writing a play and saw the play that he was writing. In the last act, a theatrical manager accepted the piece and arranged for the production which the public had already witnessed.

When "The Big Idea" was presented in New York it was greeted with enthusiastic praise by every newspaper in the greater city. But what the newspapers admired mainly was the novelty of the design and the ingenuity of the execution. "The Big Idea" was not a work of art; it was merely, at the most, a work of artistry. The authors said nothing about life; they merely said a few things about the theatre, with a playful, not unfriendly, smile. "The Big Idea" was a well-made play that satirized the making of well-made plays.

At certain moments, however, this travesty assumed the look of life. Notable among these was a love scene in the second act,—a scene which satirized itself as it went along, but which somehow caught the auditor not only with its humor but also with its sheer humanity. There were other moments of the same sort, which suddenly and unexpectedly yanked the public out of the theatre and brought them face to face with life itself. But whether or not it can ever be worth while to make fun of a medium of art in terms of that medium itself remains to be determined.

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1 Cake Best's castile soap......07

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3 Knitted bands with shoulder straps.... .90
3 Shirts, cotton and wool.....1.35
3 Flannel barrows.....1.50
1 Flannel skirt......75
1 Flannel skirt......98
2 Nainsook skirts.....1.00
2 Flannelette wrappers.1.00
3 Plain slips.....1.14
2 Dresses.....1.00
1 Dress......89
1 Dress.....1.25

**Layette
No. 3**
Special Price, \$15.90
52 PIECES
Weight packed 8 lbs.

1 Worsted sacque.....\$0.50
2 Pairs booties......38
3 Quilted bibs......45
12 Sterilized hemmed diapers......79
2 Piece hand-decorated toilet set......75
1 Bath thermometer... .18
1 Can Best's powder... .18
1 Cake Best's castile soap......07
1 Sponge......25
3 Papers safety pins... .14

All layettes packed daintily in special separate boxes, tied with bright ribbons. Delivered free anywhere East of the Mississippi.



Special January Values

Best's Women's

"Ahtab" Silk Stockings

(Guaranteed not to run)

\$1.00

VERY fine quality, 11 thread silk hosiery, in 74 different shades, and all sizes, including extra leg. Improved lisle spliced sole and garter welt. Sold exclusively by us and warranted perfect in fit, wear and finish.

Best's "ORPIC"

(ORTHOPÆDIC)

(Patent applied for)

Gymnasium Shoes

\$1.65

(Sold only by Best & Co.)

MADE in Black Vici Kid. Sizes 2½ to 8. A perfect gymnasium shoe, anatomically correct, affording full support to the arch of the foot in a natural way. Particularly valuable in relieving and preventing arch trouble, flat feet and weak ankles.



Annual Sale at McCutcheon's

UNTIL within a few weeks ago we felt that we could not possibly hold an Annual January Sale this year. It seemed as though the War would make this impossible.



Happily our well-established reputation in foreign markets, supplemented by prompt and decisive action on our part, brought results which are most gratifying.

This Annual Sale now promises to be quite as important as any we have ever held.

First, we have been able to secure, in addition to full lines of our regular goods, two very important lots of Irish Table Linens of the very highest standard of quality at such price concessions as enable us to offer these at an **Average Discount of 25% from our regular prices.**

In these lots there is a very wide collection of patterns in Cloths of all sizes with Napkins to match, and our guarantee—"Satisfaction or your money back"—goes with every piece.

In addition we have also made important price reductions on several other attractive lines made up of patterns and lots to be discontinued, etc., and to cap the climax we offer a 10% reduction on everything else in our regular Housekeeping Linen Departments.

This special 10% reduction will also apply to our Lingerie, Hosiery, and Children's Wear stocks.

Our choicest and most exclusive patterns and qualities in all of these are subject to this special 10% discount.

Illustrated Booklet covering the goods offered at this sale free on request.

**Fifth Avenue
34th and 33d Streets
NEW YORK**



Reg. Trade Mark

S O C I E T Y

Births

NEW YORK

Briggs.—On November 10, in Vienna, to Captain and Mrs. Allen L. Briggs, a daughter.
Fahnestock.—On November 10, to Mr. and Mrs. Snowden A. Fahnestock, a son.

Williams.—On November 10, to Mr. and Mrs. James Harvey Williams, a son.

WASHINGTON

Wadsworth.—On November 10, to Mr. and Mrs. James W. Wadsworth, Jr., a son.

Died

NEW YORK

Griscom.—On November 16, at the Hotel St. Regis, Elizabeth Duer Bronson Griscom, wife of Mr. Lloyd C. Griscom.

Ludington.—On November 4, in London, Arthur C. Ludington.

Reed.—On November 17, at her residence, Caroline Gallup Reed, widow of the late Rev. Sylvanus Reed.

Tinker.—On November 11, at his residence, Henry C. Tinker.

Watson.—On December 1, at the Vanderbilt Hotel, Annie Duncan Watson, wife of Mr. Walter Watson.

Wright.—On November 19, at his residence, John Howard Wright.

BOSTON

Minot.—On November 19, at his home, Dr. Charles Sedgwick Minot.

PROVIDENCE

Colt.—On November 18, Beatrice Colt, daughter of United States Senator Le Baron B. Colt.

WASHINGTON

Harriman.—On December 1, at his residence, J. Borden Harriman.

Engagements

NEW YORK

Brett-McKinney.—Miss Claire Louise Brett, daughter of Mr. and Mrs. George Platt Brett, to Mr. James Polk McKinney, son of Mr. and Mrs. James Polk McKinney.

Corning-Beatty.—Miss Helen Corning, daughter of Mr. and Mrs. Edward Corning, to Mr. C. Francis Beatty, son of Mrs. Theodore Drake Beatty.

Parker-Macpherson.—Miss Eleanor Wayne Parker, daughter of Mr. and Mrs. Richard Wayne Parker, to Mr. Robert Tain Macpherson, son of the late Lieutenant-colonel Lachlan Macpherson, Glentworth, Inverness-shire, Scotland.

Post-Farnum.—Miss Ethel Maud Post, daughter of Mrs. Alfred Seton Post, to Mr. Charles S. Farnum.

ATLANTA

Bandy-Slicer.—Miss Sarabelle Bandy, daughter of Mr. and Mrs. Harry Louis Bandy, to Mr. J. Samuel Slicer.

BALTIMORE

Gibson-Felton.—Miss Louise Macgill Gibson, daughter of Mr. and Mrs. George T. M. Gibson, to Mr. William Hamilton Felton, Jr., son of Judge and Mrs. William Hamilton Felton.

BOSTON

Ball-Bettle.—Miss Dorothy Ball, daughter of Mrs. George Homer Ball, to Mr. Griscom Bettle, son of Mr. and Mrs. Samuel Bettle.

Burrage-Bullivant.—Miss Elizabeth A. Burrage, daughter of Mr. and Mrs. Albert C. Burrage, to Mr. Stuart L. Bullivant, son of Mr. William Bullivant.

CHICAGO

Dyrenforth-Tucker.—Miss Marjorie Dyrenforth, daughter of Mr. and Mrs. Philip C. Dyrenforth, to Mr. G. D. R. Tucker, of London and Howard House, Harrow-on-the-Hill, son of the late W. R. Tucker, of the Royal Engineers.

Meeker-Gray.—Miss Katharine Meeker, daughter of Mr. and Mrs. Arthur Meeker, to Dr. Horace Gray, son of Mr. and Mrs. Russell Gray.

Morgan-Haupt.—Miss Mary Alden Morgan, daughter of Mr. and Mrs. Kendrick E. Morgan, to Dr. Walter Clark Haupt.

NEW ORLEANS

Merrick-Dykman.—Miss Susan Brewer Merrick, daughter of Mr. and Mrs. Edwin Thomas Merrick, to Mr. Jackson Annan Dykman, son of Mr. and Mrs. William Nelson Dykman.

PHILADELPHIA

Brock-Lewis.—Miss Louise Blake Brock, daughter of Mr. and Mrs. John W. Brock, to Mr. Francis A. Lewis, 3d, son of Mr. and Mrs. Francis A. Lewis.

Hare-Conger.—Miss Katharine Hare, daughter of Mr. and Mrs. B. Emmott Hare, to Mr. John de Peyster Conger.

Holden-von Meyer.—Miss Katherine Holden, daughter of Mrs. George H. Stephenson, to Baron Eugene Louis von Meyer, of Dresden, Saxony, son of Baron and Baroness Louis von Meyer.

PITTSBURGH

Watson-Cappeau.—Miss Elizabeth June Watson, daughter of Mr. Albert L. Watson, to Mr. John William Cappeau, son of Mr. and Mrs. Joseph P. Cappeau.

PROVIDENCE

Shepley-Metcalf.—Miss Virginia Shepley, daughter of Mr. George L. Shepley, to Mr. Ernest T. H. Metcalf, son of Mrs. I. Harris Metcalf.

ST. LOUIS

Weisiger-Whitelaw.—Miss Elizabeth Nelson Weisiger, daughter of Mr. and Mrs. Cary Nelson Weisiger, to Mr. Hamilton D. Whitelaw, son of Mr. and Mrs. Oscar L. Whitelaw.

WASHINGTON

Colton-Hagner.—Miss Margery Colton, daughter of the late Colonel Francis Colton, to Mr. Randall H. Hagner.

Ingalls-Murphy.—Miss Gladys Ingalls, daughter of Mrs. Melville E. Ingalls, to Mr. Frederic T. Murphy, son of Mr. and Mrs. Patrick Francis Murphy.

Weddings

NEW YORK

Armour-Condon.—On January 8, in the Church of the Heavenly Rest, Mr. Philip D. Armour, son of Mrs. Patrick Valentine, and Miss Gwendolin Condon, daughter of Mr. and Mrs. Thomas Gerald Condon.

Chauncey-Flower.—On December 5, at the home of the bride's sister, Mrs. Pierre Lorillard Barbey, in Tuxedo Park, Mr. Clarence M. Chauncey and Miss Estelle H. Flower.

Henry-Ogden.—On November 19, in the Park Avenue Presbyterian Church, Mr. Allen Johnstone Henry and Miss Sara Devereux Ogden, daughter of Mrs. John R. Ogden.

McKean-Riker.—On December 3, Mr. Henry Pratt McKean and Miss Margaret Moore Riker, daughter of the late Mr. and Mrs. Richard Riker.

Peabody-Douglas.—On November 19, in St. Peter's Church, Albany, Mr. Frederick Griffith Peabody, son of Mr. and Mrs. Frederick Forrest Peabody, and Miss Gertrude Thomson Douglas, daughter of Mr. and Mrs. Curtis Noble Douglas, and niece of ex-Governor and Mrs. John A. Dix.

Ropes-Doremus.—On November 7, in the Central Presbyterian Church, Mr. Ripley Ropes, son of Mr. and Mrs. Albert G. Ropes, and Miss Miriam Doremus, daughter of Mr. and Mrs. J. Milton Doremus.

Sullivan-Dodd.—On December 9, in St. Thomas's Church, Mr. Leonard Sullivan, son of the late Arthur J. Sullivan, and Miss Marjorie Dodd, daughter of Mrs. Edward Menocal.

BALTIMORE

Winants-Rowland.—On December 1, in Emmanuel Church, Mr. Frank Hillyer Winants and Miss Dorothy Rowland, daughter of Mr. and Mrs. Samuel Carson Rowland.

CHICAGO

Meacham-Thompson.—On November 28, in the Church of the Holy Spirit, Mr. John Cutler Meacham and Miss Barbara Thompson, daughter of Mr. and Mrs. Slason Thompson.

CLEVELAND

Wick-Chandler.—On January 2, Mr. Kenneth B. Wick, son of Mr. and Mrs. H. C. Wick, and Miss Katherine S. Chandler, daughter of Mr. and Mrs. George N. Chandler.

Winslow-Devereux.—On November 28, at the residence of the bride's parents, Mr. Lawrence Lanier Winslow, son of Mr. and Mrs. James Norton Winslow, and Miss Mildred Aileen Devereux, daughter of Mr. and Mrs. Henry Kelsey Devereux.

PHILADELPHIA

Madeira-Welsh.—On December 11, Mr. Louis C. Madeira and Miss Marie Lowther Welsh, daughter of Mrs. T. Henry Dickson.

PROVIDENCE

Lorillard-Hunter.—On December 5, at the home of the bride's parents, Belaire, Newport, Rhode Island, Mr. Louis L. Lorillard and Miss Edith Norman Hunter, daughter of Mr. and Mrs. William R. Hunter.

WASHINGTON

Blagden-Noyes.—On December 19, in St. John's Episcopal Church, Mr. Thomas Blagden, Jr., son of Mrs. Thomas Blagden, and Miss Ethel Noyes, daughter of Mr. and Mrs. Frank B. Noyes.

From the January Sale of Lingerie



COMBINATION CORSET COVER AND DRAWERS; the corset cover of fine hand embroidery combined with Val lace and ribbon; the drawers of pink or white crepe de chine, trimmed with Val lace and ribbon. Sizes: 36, 38, 40 and 42.

Price \$7.90

EMPIRE NIGHTROBE of nainsook. The short bodice and sleeves are composed entirely of fine Val lace. The girdle is of wide satin ribbon, tied in a large bow. Sizes: 14, 15 and 16.

Price \$3.75

BEDROOM SACQUE of crepe de chine, in pink, pale blue or lavender. The decoration consists of puffings of chiffon, a plaited ruffle of chiffon completing the arrangement at the back.

Price \$7.50

PETTICOAT of nainsook, with double flounce; the lower of net edged with Val lace frill, the upper of Val lace insertion and frill, with entre-deux of fine embroidery. Lengths: 36, 38, 40 and 42 inches; waistband 31 inches.

Price \$3.90

EMPIRE NIGHTROBE of nainsook. The bodice is composed of alternating strips of Val lace insertion and the material, with entre-deux of embroidery. The neck is threaded with ribbon. Sizes: 14, 15, 16 and 17.

Price \$2.10

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New York

Thirty-fourth Street

Thirty-fifth Street

The Love of Beauty

finds expression in a woman's home—especially in her own boudoir, and above all in her personal appearance, to which the boudoir is dedicated. And there you will find

DAGGETT & RAMSDELL'S PERFECT COLD CREAM

The Kind that Keeps

for twenty-four years the daily habit of women who have realized the importance of a clear beautiful complexion, and that their attractiveness depends more upon beauty of face than of feature.

Tubes: 25c and 50c

Jars: 35c to \$1.50

A large trial tube with booklet, "Beware the Finger of Time," mailed for ten cents, coin or stamps to

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Other D. & R. Products you will enjoy using:

Poudre Debutante 25c
Perfect Cold Cream Soap . . . 10c and 25c
Headache Cologne 25c, 50c and \$1.00
Violette Rico Toilet Water 85c

DAGGETT & RAMSDELL
New York City



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Courtesy of Dodd, Mead & Company

"No, no, my melodies will never die, while nurses sing or babies cry" is the short succulent foreword to "The Lay Anthony" by Willcox Smith Mother Goose"

WHAT THEY READ

THE LAY ANTHONY, by JOSEPH HERGESHEIMER, owes something, perhaps, to the example of the Lawrenceville stories, but it owes a great deal more to the skill and knowledge of the author. The little group of loafers at Doctor Allhop's drug store is done with delightful realism and fine discrimination, but the scenes at the drug store serve only as prologue to the amatory adventures of the Lay Anthony, and these last are all done with a reserve in which effective realism does not suffer, while the blushes of the innocent are spared. Love's young dream can never be too often put into fiction, if the thing be done with truth and purity, and the passion of Anthony and the exquisite Eliza is Romeo and Juliet and Richard Feverel and Lucy all over again. Mr. Hergesheimer's little masterpiece of pure youthful love does not suffer by comparison with the two great masterpieces of the kind. The loves of Anthony and Eliza are worth all the rest of the book put together, but there are no ill-executed scenes in "The Lay Anthony." (New York and London: Mitchell Kennerley, \$1.25 net.)

GIDEON'S BAND, A TALE OF THE MISSISSIPPI, by GEORGE W. CABLE, comes thirty-five years after the author began delighting American readers with those delicious sketches of creole life to which he owes his lasting fame. The present volume is a full novel, a long novel, and like most such undertakings by Mr. Cable, it falls far below his best short fiction. His creole dialect here, as elsewhere, like his negro dialect, helps to create the local atmosphere of the far south, and the characteristic group of distinguished local passengers aboard the steamboat on which most of the scenes take place, is true to life "befo' the wah," but a good deal of the dialogue is stiff, if not stilted, and the full five hundred pages of the story demand a good deal of the reader's patience.

Perhaps one secret of Mr. Cable's failure to conjure as he once could is a feeling on his part that he must concede something to the newer ideals of fiction. The result is that he dare not be quite his real self, and he does not quite succeed in being aught else. There are, however, taking portraits, almost in the author's earlier method, perhaps the best of which is the girl Ramsey, whom F. C. Yohn has visualized in a charming colored frontispiece. (New York: Charles Scribner's Sons, \$1.35 net.)

A POTPOURRI OF REVIEWS

GARDEN TREES AND SHRUBS, by WALTER P. WRIGHT, is very uneven in quality, and one hardly knows where to place it in the great mass of garden literature. Its author's seriousness of purpose and earnest endeavor to provide something worth while demand due consideration, yet the work is so distinctly English that it is scarcely practical for American gardeners. Although Mr. Wright is obsessed with a fondness for novelties, he, fortunately, has not the courage of his convictions, and there are lovely passages that conjure lovelier scenes, even though the passages which advocate novelties are

sometimes ambiguous and sometimes would even seem to lead to disaster. When he declares, for example, that the "old-time shrubbery with its massed laurels and such-like commonplaces, must give place to shrub beds and shrub borders in which a more artistic and varied system of planting is adopted," all the instincts of the artist-gardener are alarmed and up-in-arms. For here is a distinct menace to what is the best and truest in garden standards as they have formulated themselves during the years of garden apprenticeship and achievement. Beds, we have at last learned, are an abomination, save as they are a part of a design applied to some particular section of the garden, and the shrubs that are "commonplaces" of our woods and hills and dales are among our most precious garden materials.

On the first page of the book there is a wonderful bit on the value of shrubs and trees which may be quoted in contrast with a later passage. Mr. Wright says on the first page, "A true conception of the value of shrubs and trees is not gained by merely calculating their uses as screens, or even as belts of color; it only comes when they are regarded as the media through which space is enchained, hill and vale put in bonds with the garden, shade held captive, and a sense of the mystery of Nature retained even in the immediate surroundings of the home." It would be impossible to express this any more clearly, or more delightfully. But turn to this: "The 'shrubberies' which I have in mind are rather shrub beds, planted with selected kinds, just as roses are planted in beds by rose-lovers, every plant standing out by itself, with its individual beauty displayed." Shades of Olmstead!

The contents of the book are divided into four sections dealing both with the esthetic side of gardening and with the practical side. Each of these parts has something of value to the well-grounded gardener, but unless the reader can discriminate, disaster in garden making might ensue, for, of course, there is much in the proper care and use of trees and shrubs in England that varies greatly from their proper care and use in this country.

The book is exceptionally rich in make-up. Some of the illustrations in color are pleasing, although the water color drawings are altogether too flamboyant. The best of them are those by A. C. Wyatt. Photographs and color photographs augment the drawings. (New York: Frederick A. Stokes Co., \$4.80 net.)

MY AUTOBIOGRAPHY, by S. S. McCURE, is another of those interesting bits of self-revelation by living men that have so multiplied in recent years. It is easy to smile or to sneer at the naive egotism presupposed in the man who thus unbosoms himself to his fellows, but, after all, what we require of those who undertake to write for the public is that they shall entertain, if they do not instruct, and Mr. McClure's autobiography does both. Mr. McClure does not tell us that he has grown rich by his later undertakings, and he frankly shows how near he was to financial ruin on several occasions, some of them not very far

(Continued on page 60)

VANITY FAIR

in

1 9 1 5

THIS is the jocund season when editors of magazines unlock their desks, open their vaults, count the MMS. on hand, and set forth before their readers a complete list of "Features for the Coming Year." Not so Vanity Fair. With no serial novel in the safe, no contracts with authors in the locker, no cut-and-dried editorial "policy" on its conscience, Vanity Fair has but few of these conventional features that can be placarded long in advance.

As in years gone by, Vanity Fair will continue to occupy itself mostly with *people*. After all, there is nothing more interesting than personalities. The man who writes a good book, the comedian who makes you smile, the opera singer, the player of games—these are the people with whom Vanity Fair is most intimately concerned.

SO we do not set before you a set programme. Rather would we ask you to expect the unexpected. Our taste in writing runs, as you have noticed, to the

light and not too philosophic essay. Our taste in pictures lies not in the fixed and rigid cabinet photograph, but in the unpremeditated snapshot. We would rather show the Academician in his favorite corner of the coffee house than sitting for his portrait in the lonely splendor of his library.

Vanity Fair, too, has always its useful side; just as most amusing people have their useful sides. It will continue to present the fashions, not in clothes alone, but in motors, plays, operas, dogs, books and all the other things that interest people who keep up with *le monde ou l'on s'amuse*. Who is more useful, all in all, than the friend who presents you to a good play, or picture, or opera, or novel, or—which is almost a greater boon—the friend who warns you not to waste time with a bad one?

A GOOD way to make sure of Vanity Fair every month is to tell your newsdealer that you will want it regularly. Then he will put your copy on his order, and will set it aside till you call for it.



"I find that I really need Vanity Fair. It keeps me a little in touch with all the fripperies, insincerities, vanities, decadent arts and sinister pleasures of life."

Jack London

"Vanity Fair I always need:
I freely own I need it.
But though I love its lore to read,
I'd rather read than heed it."

Carolyn Wells

If you are not already a Vanityfairian, the January number—now on sale at all better class newsstands—is an excellent one to begin with. If you go out a good deal, and if you are interested in people and things (especially people), then you will find a hundred things worth having in this great New Year's number of Vanity Fair.



For Southern Wear—

This is a peculiar season—a season entirely unique in the design and execution of smart millinery.

The exclusive RAWAK offerings will appeal to any woman—particularly the reader of *Vogue*—who appreciates the importance of the successful hat in the ensemble of the successful costume.

Ask your dealer—now—to show you the new RAWAK models. If he has not yet received them, write us and we will gladly advise you when and where they may be seen.

48 West 38th Street
NEW YORK

PARIS

LONDON



Watch Our *Vogue* Space for the Newest Creations

WHAT THEY READ

(Continued from page 58)

back. Meanwhile, nobody can read the story of his home life in Ireland and later in the middle west without feeling that he comes of staunch and wholesome stock. His struggles for a college education were those of a courageous and determined youth, and his long loyalty to the woman who eventually became his wife is a charming romance told with simplicity and becoming reticence.

That Mr. McClure should remember with warm regard all sorts of men and women with whom he has worked as employer or as employee, speaks well for his loyalty to nature; his persistent and triumphant idealism after a life of struggle marked with many disappointments will refresh and encourage other idealists, while his highly practical gifts will interest readers of like powers. The illustrations have much interest, and some of the portraits of women have great charm. This book was well worth writing, and thousands should find it well worth reading. (New York: Frederick A. Stokes Company, \$1.75 net.)

FROM THE LOG OF THE VELSA,

by ARNOLD BENNETT, shows us how a yachting visit to foreign parts roused all the native Briton within the author. Like Iago, Mr. Bennett is nothing if not critical, but herein lies the interest of his book. He saw some of the dullest towns in Holland, took acute joy in their dullness, and manages to amuse us with his record of impressions. He visited some of the most famous museums in that land of museums, seeing some things to admire, but much more to criticize, and his disapproval is most entertaining. Even Rembrandt's "Night Watch" he thinks neither lovable nor beautiful, and he seizes eagerly upon the solemnity with which it is displayed to find a cause of scoffing criticism.

Even merry little Scheveningen he found depressingly melancholy, and as to the ports of Denmark, he found them more attractive than those of Holland,—and the women charming. The most famous of Danish cafés had better music than food, but the native company achieved a sort of cosmopolitanism to his British eye.

With that happy aptitude of phrase which distinguishes Mr. Bennett he says of his silent coachman at one Danish town, "He was just another of those strange creatures met in the course of travel who are born, who mature, and who die without speaking or comprehending any language whatever." There are many similar felicities, but one can hardly class among them Mr. Bennett's "chromatically inclined parrot."

Unluckily for Bruges, the serene, the unspoiled, the beautiful, Mr. Bennett had visited it twenty years before, and he now could not quite permit himself to enjoy a town that had acquired electric lights and motion pictures. He did, however, find the music of the Belfry enchanting, and it may be added that he might have dined at the Panier d'Or without danger of disillusionment. Mr. Bennett is most entertaining when he is most critical,

but it would be interesting to know what the phlegmatic Dutchmen thought of their visitor, for some abroad who have seen him have not found him beautiful to look upon.

The illustrations by E. A. Rickards are charming by reason of their faithfulness to the atmosphere of the places depicted, and humorous in the subtle implication of character with few lines. As to Mr. Bennett's own frontispiece in colors, surely so sharp a critic of other folks' art should not thus boldly have challenged a censorious world. (New York: The Century Co., \$3 net.)

A WOMAN IN THE SAHARA, by HELEN C. GORDON, has an exotic charm that any but the dullest reader must feel. Two women, it appears, one a painter, the other a writer, went to the French Sahara in search of the picturesque, and this delicious volume is the outcome of their visit. Miss Gordon, who furnishes the text, has the seeing eye and the sympathetic imagination, and it was her good fortune to come in close daily contact with the native life of the desert. Her text is partly descriptive, partly narrative, dealing now with aspects of man and nature, now with her own personal experience in travel, now with well-told tales of harem life and the inextinguishable romance of the shut-in women. The chapter entitled "A—Numero" introduces us delightfully to the familiarity of an Arab home of the humbler sort. In "The Sorceress" we have a characteristic account of malicious magic and superstition. "Hafsa" embodies a pathetic little tragedy of girlish trust and masculine selfishness. "The Wife of Mahomed Azzizi" is a characteristic tragedy of a different sort wonderfully well told. "Nailia" gives impressionistic pictures of Arab dancing-women in a remote resort of evil repute, while "Si Mahmoud Saadi" relates the astonishing adventures of a Russian girl in the Sahara. The illustrations for the most part fall far behind the text, though the frontispiece in colors is a charming thing charmingly reproduced, while many of the photographs of persons and places have much interest. (New York: Frederick A. Stokes Company, \$1.50 net.)

(Continued on page 62)



Courtesy of The Century Co.

From "The Log of the Velsa" shows Mr. Arnold Bennett criticizing foreign parts, and the charming illustrations by E. A. Rickards show the parts

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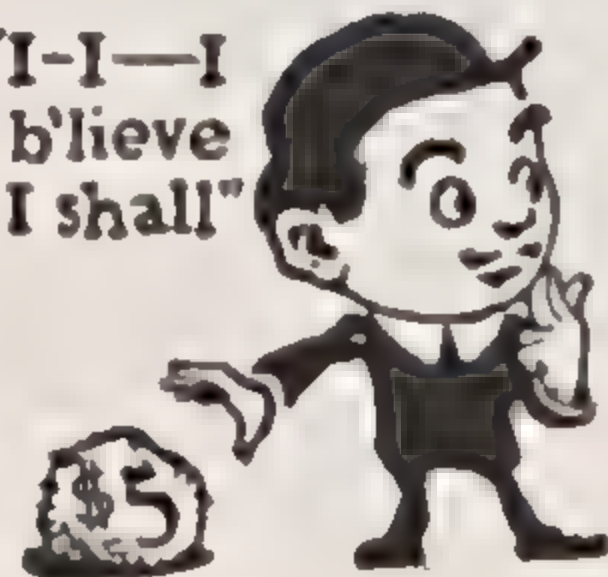
"Welcome, Friend!"

The New Year is now about to renew his annual subscription to Life. He does not even ask the terms, or suggest that in view of the possible risk he is taking, a three months' subscription would be better. This choice of two subscription periods is only enjoyed by the readers of

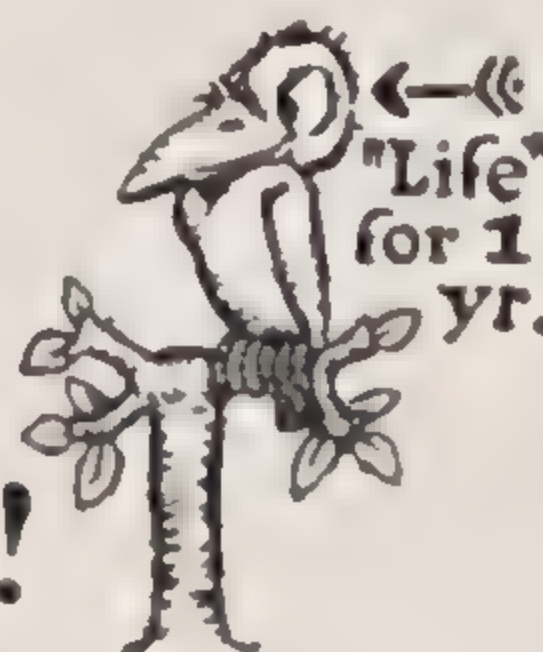
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Handsome premium picture in colors,
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b'lieve
I shall"



Obey that impulse!



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ADVANCE SPRING MODELS

WOMEN'S BLOUSES

These beautiful blouses reflect the new ideas of the prominent Paris designers, for Spring wear; they are adapted from advance models, just received from abroad.

Specially
Priced at **5.00** Each

819 Crepe Chiffon Blouse in black, sand, putty, plum and African brown colors over chiffon lining. Trimmed with satin vestee to match; sleeves and collar of imported gold lace. Sizes 34 to 44.

Special price **5.00**



819

788 Georgette Crepe Blouse in sand, putty, white and flesh colors. Beautifully embroidered in gold; new military collar. Sizes 34 to 44.

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688 Silk Crepe de Chine Blouse, extra heavy quality, in sand, putty, flesh and gold colors, also white or black. New Parisian collar with detachable ribbon so that the collar may be worn high or low. Sizes 34 to 44.

Special price **5.00**



688

These Blouses are sold by mail only, subject to your approval; if they do not suit, you send them back and we will return your money.

No charge for postage.

FIFTH AVENUE AND 37TH STREET
NEW YORK

WHAT THEY READ

(Continued from page 60)

THE LIFE AND TIMES OF CLEOPATRA, QUEEN OF EGYPT, by ARTHUR E. P. BROME WEIGALL, achieves a notable triumph in the attempt to make live for us again the famous charmer of nearly two thousand years ago, and to show with her the men she loved, the enemies she feared, the children she bore and cherished, and the whole vicious and luxurious life of Alexandria and other capitals. Mr. Weigall's Cleopatra is not, however, the guileful woman of Roman story, nor is she the wilful, passionate, hoidenish, and altogether bewitching creature of Shakespeare's great tragedy, nor yet the recklessly devoted and self-forgetful queen of Dryden's brilliant "All for Love." With what seems mere audacity, Mr. Weigall would have us believe that Cleopatra was in effect the devoted wife of two Roman heroes in succession, and the equally devoted mother of their children, though he does not quite insist that she darned her heroes' togas.

As Inspector-general of Antiquities under the government of Egypt Mr. Weigall has known the Egyptians and Alexandrians of to-day by personal contact, and has studied those of Cleopatra's time in the rich remains of her vanished age. If ever a historian fell in love with his subject, Mr. Weigall has done that very thing. For him Cleopatra has become a living woman, and, one suspects, the object in some sort of a mystical passion. He prepares us for the rehabilitation of his heroine by insisting that she be judged not by the standards of our age but by those of her own; and in order to create a foil against which her faults shall show dimly and her virtues shine dazzlingly, he has emphasized the defects, vices, and crimes of those about her, especially of Julius Caesar, who is made to appear the middle-aged arch-seducer deliberately leading astray the girlish queen.

Mr. Weigall's vehement insistence and frequent repetition, it must be confessed, fail to make out quite all that he would have the reader believe of the heroine. It is almost enough to disprove what he says of her innocence, to know that she found access to Caesar rolled up in a rug, and approached Antony by way of Cnidus, posing in luxurious splendor as Venus, her legendary character. Mr. Weigall belittles the murders committed at Cleopatra's commands, as necessities of state, even though one of the victims was her younger sister Arsinoë. He makes out a plausible case, however, for his claim that Cleopatra was, in fact, if not in form, the wife of Caesar, and later the wife of Antony.

No doubt more conventional and graver historians will flout Mr. Weigall's book as lacking the elaborate paraphernalia of notes and authoritative citations with which they are wont to cumber their pages and clog their narrative, but most readers of the uncritical kind will forgive such omissions, especially as the author tells us that he has adopted his plan of narration not because he has neglected the visitation of sources, but of deliberate purpose. He has thus produced a most fascinating story, for which he is deeply indebted at points to Plutarch, and in which he permits himself with due frankness a good deal of bold and picturesque conjecture. The result of his method is to give one a lively notion of Caesar, Antony, and some lesser men, a detailed and impressive conception of social life in Alexandria, and a clear-cut vision of the living and breathing Cleopatra as the author conceives her to have been. Doubtless it is a typographical blunder that makes the author say that the daughter of Sextus Pompeius married the son of Octavian instead of his nephew. Mr. Weigall's admirable story is effectively illustrated with maps, portrait busts, and plans germane to the subject. (New York: G. P. Putnam's Sons, \$3.50 net.)

THE WAR AND AMERICA, by HUGO MÜNSTERBERG, is a presentation of the German side in the present European struggle by a man who writes with sincere conviction, and who is deeply disappointed that the sympathies of the American people are with the Allies. Professor Münsterberg recognizes that the Allies, like Germany, have gone into the war with clear conscience, but he thinks England, especially, has made a gigantic mistake, and that we are making a like mistake in our attitude. He insists also that the Allies have been the aggressors, and, like most Germans, he believes that the great enemy of the Fatherland is Russia. He sees in the defeat of Germany, first the rapid Russianizing of all Europe, and eventually the triumph of Asiatic civilization over the whole globe. England will sooner or later lose India to Russia. Then she will lose her own colonies of English blood, and in due time she and the United States will go to war for the sake of trade rivalry, with the result that both will be ripe to the hand of the Russian and the oriental spoiler, he thinks. He believes fully that Germany is with the Kaiser, and that the Kaiser has been for twenty-five years a power for peace. There can be no mistaking the passionate sincerity of Professor Münsterberg in even his wilder flights of imagination, and it is almost pathetic to find him believing that he understands the land of his adoption, for he is almost as far from such understanding of it as he believes Americans are from understanding Europe. (New York: D. Appleton & Company, \$1 net.)

COLLECTORS' TALES

THE SPORT OF COLLECTING, by SIR MARTIN CONWAY, is the author's latest contribution to art criticism. When a connoisseur of so high reputation relates his experiences in collecting, the resulting book is bound to be of interest to other collectors. When, however, he tells them with the humor, the engaging humanity, and the enthusiasm with which Sir Martin Conway recounts his adventures from the first fall to a faked old master to the final acquisition of the true medieval castle of Allington, his public is not limited to connoisseurs.

The record begins with Sir Martin's infection with the collecting fever from his friends, Giovanni Morelli and Dr. Gustavo Frizzoni, the famous connoisseurs of Italian art, and the resulting search made by him and by his equally enthusiastic wife, under the stimulus of a wager with Morelli, to discover a forgotten painting by Vincenzo Foppa. The delights of the search and the final joy when the elusive Foppa is at last run to ground in the hopeless confusion of the attic loft of an old antique shop are told with rare appreciation of the humor of all adventures along the way, including the meeting with the delusive old master.

The creed of the collector is stated by the author in terms which will appeal to all who have known the fever. "A second rate picture that is one's own," he holds, "is finer than all the great galleries of the world that are public property. It is easy to tell us that we, you and I, share the ownership of the National Gallery; but that is mere talk. To own a picture is to be able to do what you please with it: to hang it where you please, to change it about, to look at the back of it, to show it to your friends, and to shut it up from people you don't like."

These accounts cover many years of the varying fortunes of the collector and take the reader not only about out-of-the-way places of Italy, but to Egypt, Greece, India, and Peru, on a quest pursued and retold with unfailing interest.

The culmination comes with the purchase of the old medieval castle of Allington, near Maidstone, England, and its

(Continued on page 64)



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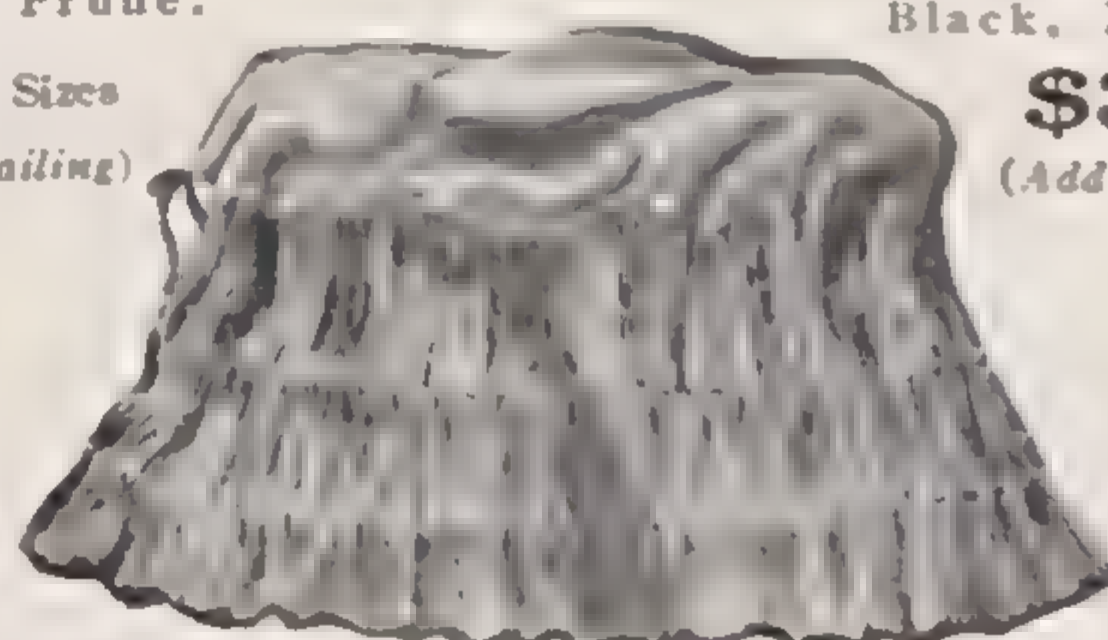
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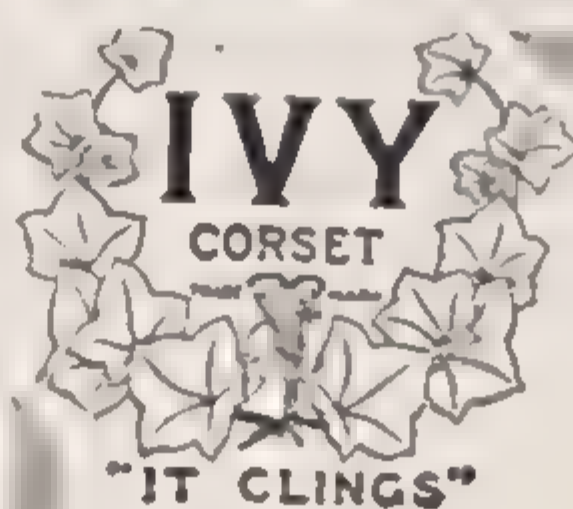
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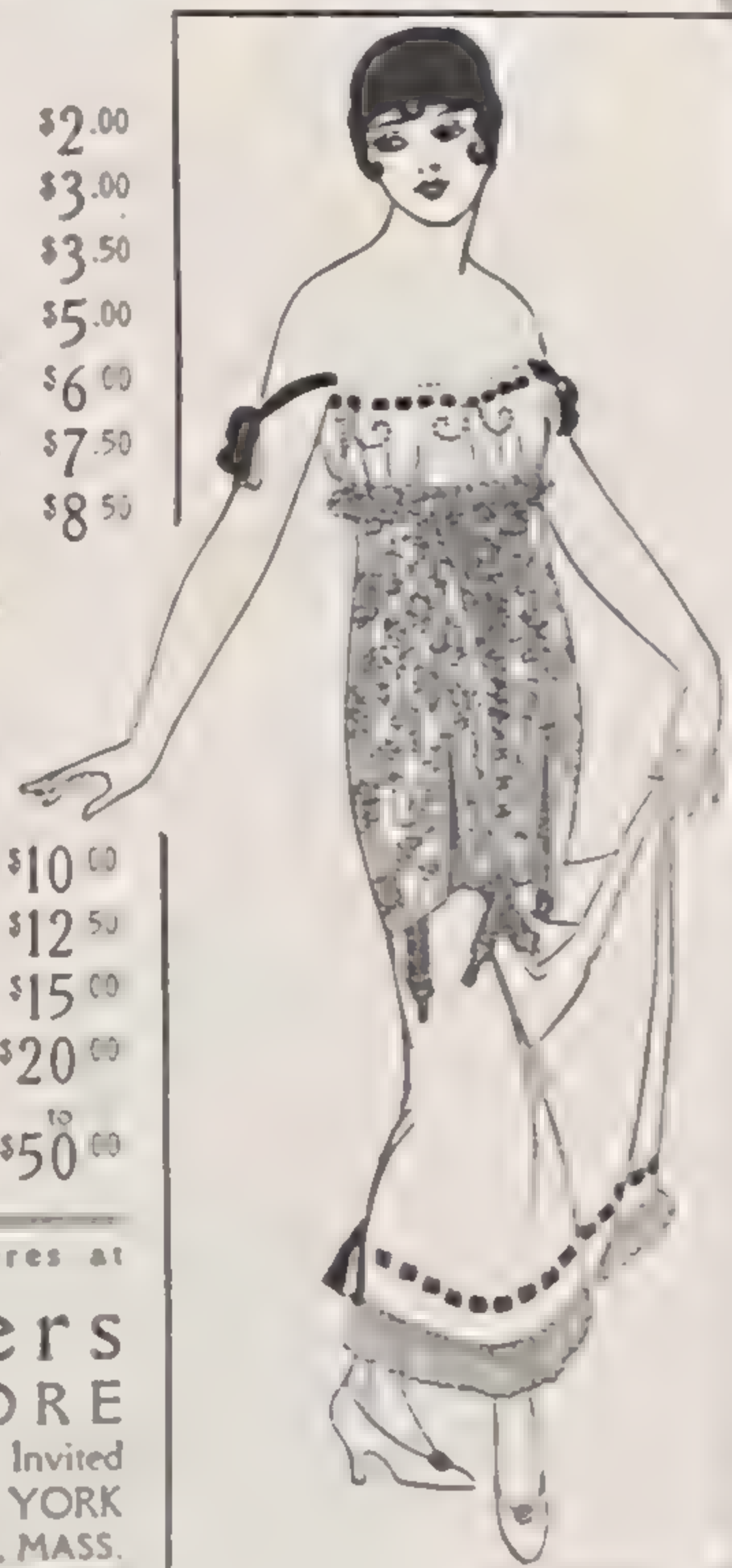
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WHAT THEY READ

(Continued from page 62)

restoration from an ivied ruin to its original beauty. This castle, the earliest parts of which date from the twelfth century, stands on a site which has been occupied since the Stone Age and possesses an unbroken documentary history from the days of Edward the Confessor. It is, therefore, an ideal home for collections, and the account of its finding and restoration lead one to subscribe to Sir Martin Conway's conclusion, "If I were rich, I should be greatly tempted to collect several castles." Many interesting illustrations of objects in the author's collection are included in this book. (New York: Frederick A. Stokes Company, \$2 net.)

CHATS ON OLD COPPER AND BRASS and **CHATS ON HOUSEHOLD CURIOS**, by FRED W. BURGESS, constitute the latest additions to a series of "Chats" by various authors on various subjects of interest to amateur collectors. They are, as the titles indicate, written in terms comprehensible to the layman, but they cover the ground much more thoroughly and in much more systematic fashion than the titles would lead one to suppose. Both volumes are amply illustrated with objects from many sources, which include not only rare and valuable pieces of great age and beauty, but also simpler pieces such as the average amateur may chance upon, which are yet of real interest and worth collecting.

"Chats on Old Copper and Brass" begins with a glossary of the simpler technical terms of metal working and of the names of old-time metal objects of use or ornament. This is followed by a discussion of the various alloys of copper, particularly bronze and brass, and the book ends with a chapter called "Wrinkles for Collectors," which gives various hints for the care and restoration of old metals.

The seventeen intervening chapters are devoted to the history of metal working from the Bronze Age to the present day, and to the description of metal objects of interest to the collector and of the original uses of those which long disuse has made unfamiliar. As many of these historic metal objects were originally household utensils, much light is thrown upon the intimate life of earlier days and many quaint customs and once familiar usages are brought to light to add to the collector's interest in his possessions.

Oriental bronzes and brasses form the subject matter of three chapters, and enamel on copper comes in for a share of attention by reason of its metal basis. Monumental brasses, as non-collectable objects, are treated briefly; and a highly interesting chapter tells of sundials,

antique clocks, and scientific instruments.

Articles which served or delighted the home-keepers of old days are the subject of "Chats on Household Curios," and the charm of their intimate history is woven through it.

"As each milestone in family history is passed," says Mr. Burgess, "some once common object of use or ornament is dropped by the way. It is truly astonishing how rapidly the common uses of even household furnishings and culinary utensils are forgotten when they are superseded by others of more modern type."

Of the purpose of this volume the author says: "The love of possession is to some possessors the chief delight; to others, knowledge of the original purposes and uses of the objects acquired affords still greater pleasure. My intention has been rather to assist the latter class of collectors than to facilitate the mere assemblage of additional stores of curiosities." (New York: Frederick A. Stokes Co., \$2 net, each volume.)

NEW YEAR BOOKS AND CALENDARS

Of course the New Year could not very well begin without calendars, and if well begun is half done, this year is already well speeded on its way, for E. P. Dutton & Co. displays calendars of sizes and colors and sentiments to start any kind of a year any reasonable person could desire. The year which belongs to the person who is fond of gardening receives an impressive send-off on the first page of the "Our Garden and How We Made It" calendar by the admonition, "In January stop all crevices, and fumigate thoroughly," illustrated by a man seated happily in his hot-house, feet on oil stove, flower-pots, mostly empty, all about, and a fumigatory array of cigar boxes and pipes in close attendance. There are the usual and uniformly interesting quotation calendars which dole out a thought a day, and there are gay calendars galore for the little folk.

The holiday books for the little folk come nowadays in such compact and inexpensive form that they may well be substituted for New Year's cards. They are happily represented in a tiny box of four tiny books full of fairy stories and nursery rhymes and dignified by the name, "The Fairy Gold Library." "The Peter Pan Painting Book," with scenes from the play done in colors and outlined on the opposing pages in black and white all ready for the juvenile paint-brush to wash the color in, gives a new interest to the new year begun by any little girl or boy.

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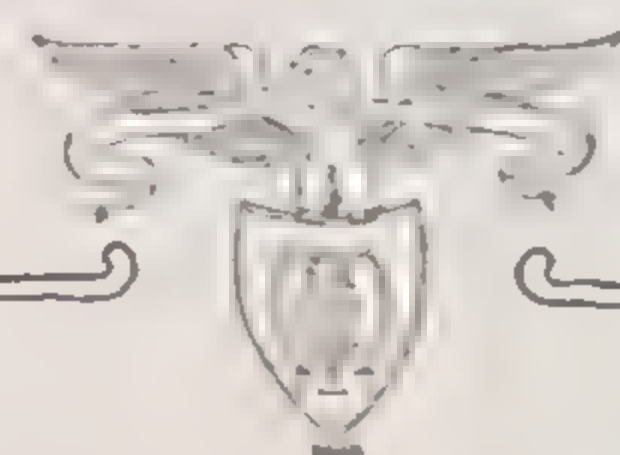
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FOR THE HOSTESS

ATTRACTIVE utensils for making tea, chocolate, or coffee can never be given amiss at Christmas time or any other time, and the Sheffield plate teakettle illustrated at the lower left corner of the page is a desirable factor in the process of making any of the three beverages. It is twelve inches high and holds three and one half pints.

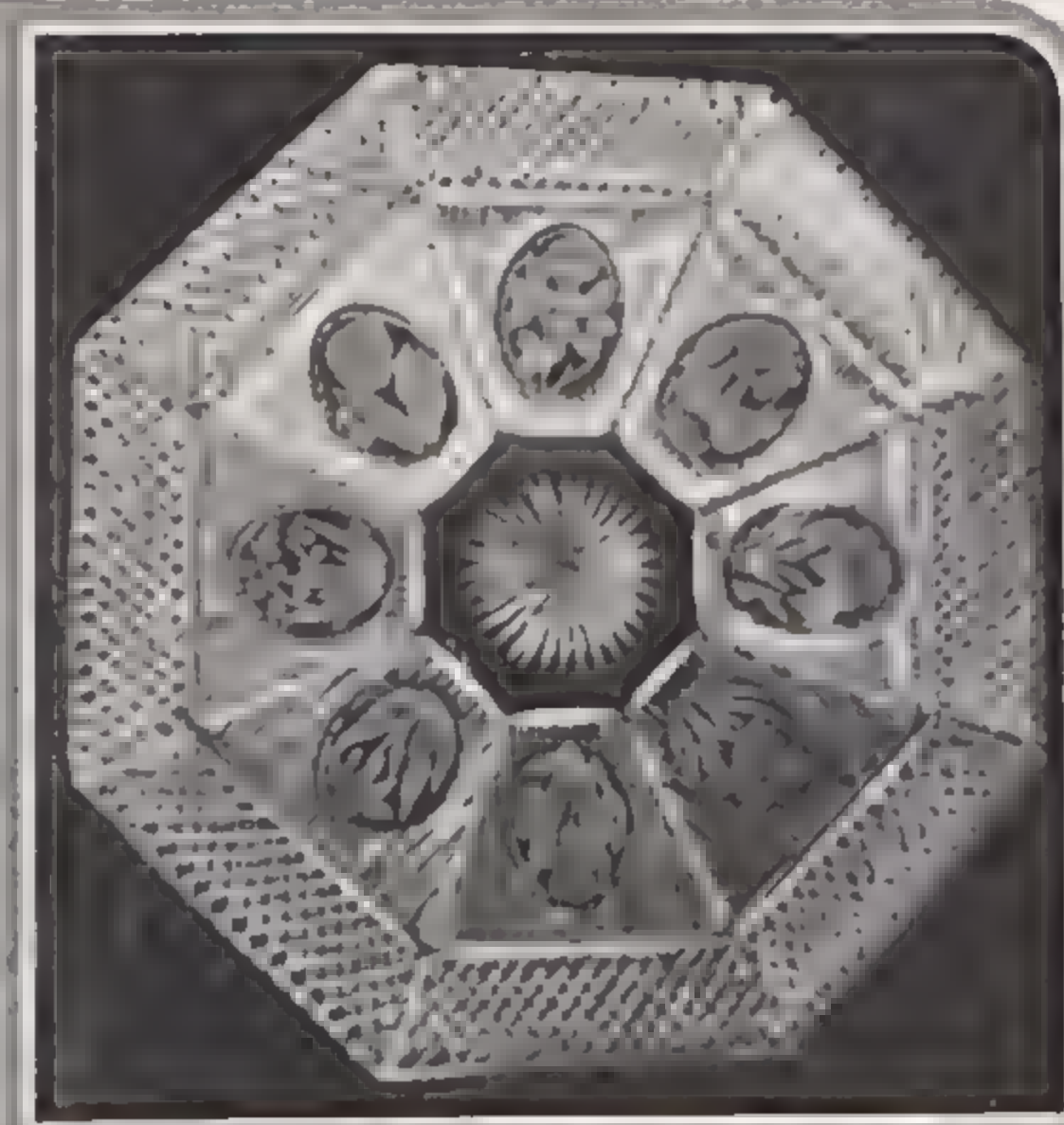
The cut glass sandwich plate photographed at the upper right of the group of articles at the bottom of the page is quite new in design and gives quite the appearance of certain types of rock crystal. The shape of the dish is unusual and, together with the diamond and thread pattern, this makes it most interesting.

The engraved glass jam jar shown above is five inches high and has a sterling silver cover and spoon. A useful novelty is the combination sugar tongs and dish illustrated, in which the tongs form the handle by which the dish may be carried. The tray is of pierced silver and is five and a quarter inches long.

The small lemon dish of glass and silver photographed at the lower right is especially attractive. The dish measures five inches in diameter, and has a band of decoration done in silver about the edge. The hand-decorated chocolate set photographed has an antique decoration in black and white and brilliant blue on a gold background, and is an excellent example of modern decorative art in china.



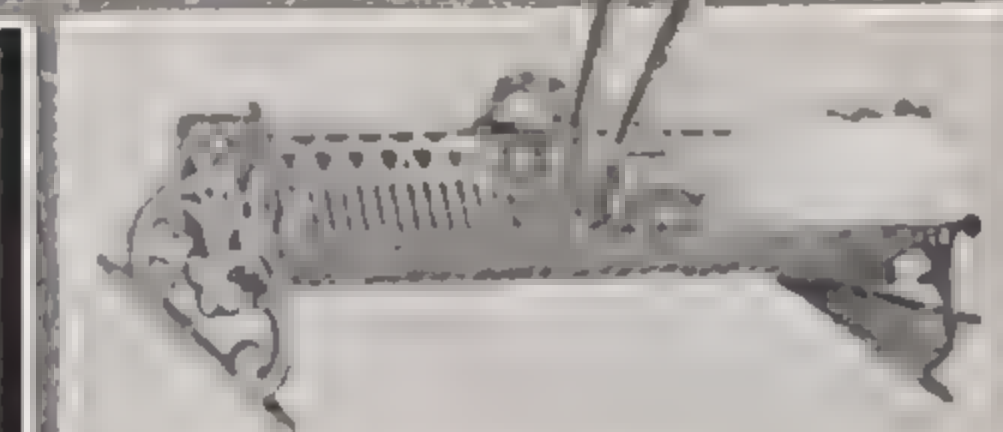
Black and white and brilliant blue dragons gliding round and round on a background of gold are the decorations on this handsome four-piece chocolate set; \$25



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The Vogue Patterns

on pages 51 and 52 of this number are a complete illustrated résumé of the new mode. Read each page carefully.

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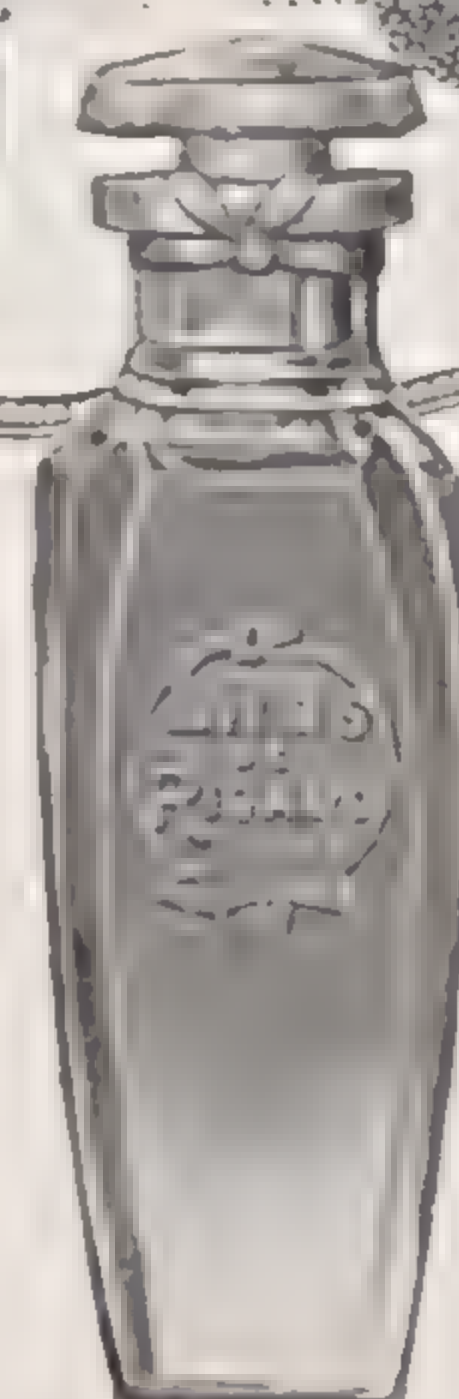
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Tender Memories"



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Copyright by N. E. Montross

A finely subtle study of light is "Central Park, April," a recent work of Childe Hassam

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(Continued from page 38)

A nice bit of naturalism was Charles H. Caseau's "The Duck Pond," with its pleasing color and the verity of the water and the reflections within it. Maude Squire, who has recently returned from a considerable period of work abroad, contributed some exceptionally spirited pastels of street and market scenes. The color was soft and varied, the line sensitive, and the action and composition effective. Another pastel of unusual merit was "The Scarf Dance," by Louis F. Berneker, with its free action, graceful swing of line and the play of color in the violet scarf, the green shadows, and the brown of the paper which formed the background.

Six small works by Childe Hassam give evidence of his mastery of water color. "October," by Andrew T. Schwartz, was true to a certain phase of New England landscape, but a dreary phase which brings no joy either in reality or in reproduction. Charles Curran's "Butterfly" was a dainty thing, and an engaging spirit of fun was in "The Witch's Dancing Place," by Charles E. Wright. In "Dalmatian Boats," Harriette Bowdoin showed a work of real beauty, rich in color and successful in its realization of the mass and form of the boats and the liquid translucence of the water. "The Little Market" showed this artist's happy faculty for placing groups of people convincingly and presenting them as alert and interested individuals and not as conventional "still-life,"—a gift sufficiently rare to merit notice.

ART NOTES

ONE of the most delightful exhibitions of the month was that of the works of Childe Hassam, held at the Montross Galleries. It is long since this highly gifted American artist has been represented by so extensive and so excellent a collection of paintings, and his exquisite color sense and firm, delicate execution gave rare pleasure.

Not all of the seventeen oils and twenty-seven water colors were recent work, but a large proportion of the exhibition showed the artist's latest accomplishment. Among these, "Central Park, April," illustrated on this page, was a finely subtle study of light in many varied phases. The light of out-of-doors, seen over the park, forms the background, and in the foreground light shines through the long windows, touches the draperies and the

woman's gown to soft warm color, brings out the gold of the daffodils, and then falling upon that delightful plaything, a water-filled glass bowl on a polished table, works magic in the series of reflections of one in the other and of the objects in the room in both. A scene on the Italian coast was of great beauty, and the "Water Lily," though fresh and fine in color, illustrated Childe Hassam's recognized inaptitude in painting the nude.

The water colors, as is usual with this artist's work, were of fine quality, with fresh sparkling color and a refreshing respect for the medium. Many of them are the results of summers spent at the Isles of Shoals, off the New Hampshire coast, and show the characteristic light and color of the north shore in summer-time.

Calendar of Exhibitions

NEW YORK

Egyptian Art Gallery. Opening exhibition of Egyptian antiquities from the collection of Robert de Rustafjaell, F. R. G. S.

Fine Arts Building. Annual Winter Exhibition of the National Academy of Design, from December 19 to January 17.

Annual exhibition of the Architectural League, from February 7 to 27.

Keppel Galleries. Exhibition of etchings and drawings by Simon from December 10 to January 2.

Knoedler Galleries. Loan exhibition of paintings by Goya and El Greco, from about January 6 for two weeks.

Montross Galleries. Paintings by Kahlil Gibron, from December 14 to 30.

New York Public Library. Print Gallery. Work of minor etchers of the sixteenth and seventeenth centuries. Also etchings and engravings by Millet. Exhibition of works of "Old Masters of Photography," arranged by Alvin Langdon Coburn, from December 1 to 30. **Stuart Gallery.** Recent additions to the print collection.

CHICAGO

Art Institute. Paintings by Robert W. Vonnoh and bronzes by Bessie Potter Vonnoh, from December 10 to January 3.

PHILADELPHIA

Pennsylvania Academy of Fine Arts. Annual exhibition of contemporary American painting and sculpture, from February 7 to March 28.

SAN FRANCISCO

Panama-Pacific Exposition. Exhibition of contemporary art, foreign and American, from February 20 to December 4.

WASHINGTON

Corcoran Gallery. Fifth biennial exhibition of works of American artists, from December 15 to January 24.

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Reduced illustration from the October issue.

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A Venture in Remodeling.

The Hospitality of Doorways.

Colors in the Home.

The Art of Home Building.

A Planner of Pleasant Homes.

Fires and Fireplaces.

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Photograph by James Bushnell

Mlle. Yvonne de Tréville, who is appearing in "Three Centuries of Prima Donnas," a costume recital, inaugurated her tour of America by a highly successful performance at Aeolian Hall. She will probably be heard again in New York in March

M U S I C

Calendar

DECEMBER 25 TO JANUARY 25

Metropolitan Opera House, opera by the Metropolitan Opera Company every evening except Tuesdays and Sundays, and on Saturday afternoons; concert every Sunday evening.

TUESDAY, DECEMBER 29

Carnegie Hall, evening, Oratorio Society, "The Messiah."

WEDNESDAY, DECEMBER 30

Carnegie Hall, evening, Oratorio Society, "The Messiah."

SATURDAY, JANUARY 2

Aeolian Hall, 2:30 p.m., symphony concert for young people, Philharmonic Society; soloist, Kitty Cheatham.

Carnegie Hall, evening, recital, Katharine Goodson, pianist.

SATURDAY, JANUARY 16

Carnegie Hall, 8:15 p.m., symphony concert, Philharmonic Society; soloist, Alma Gluck, soprano.

SUNDAY, JANUARY 17

Belasco Theatre, 8:30 p.m., violin recital, David and Clara Mannes.

Brooklyn Academy of Music, afternoon, symphony concert, Philharmonic Society; soloist, Alma Gluck, soprano.

MONDAY, JANUARY 25

Aeolian Hall, evening, concert, Flonzaley Quartet.

SATURDAY, FEBRUARY 6

Aeolian Hall, 2:30 p.m., symphony concert for young people, Philharmonic Society; soloist, Kitty Cheatham.

SUNDAY, FEBRUARY 14

Belasco Theatre, 8:30 p.m., violin recital, David and Clara Mannes.

Brooklyn Academy of Music, afternoon, symphony concert, Philharmonic Society; soloist, Ossip Gabrilowitsch.

MONDAY, MARCH 8.

Aeolian Hall, evening, concert, Flonzaley Quartet.

SATURDAY, MARCH 13

Carnegie Hall, 8:15 p.m., symphony concert, Philharmonic Society; soloist, Edouardo Ferrari-Fontana, tenor.

SUNDAY, MARCH 14

Belasco Theatre, 8:30 p.m., violin recital, David and Clara Mannes.

Brooklyn Academy of Music, afternoon, symphony concert, Philharmonic Society; soloist, Efram Zimbalist.

WEDNESDAY, MARCH 24

Carnegie Hall, Oratorio Society, "Joan of Arc," for the first time in America.

SATURDAY, MARCH 27

Carnegie Hall, 8:15 p.m., symphony concert, Philharmonic Society, Tchaikovsky program.

Music Notes

AT ITS first concert of the season at Carnegie Hall on December 15, the Musical Art Society, under the direction of Frank Damrosch, presented the following program:

Part I

Salve Regina.....Palestrina
Joseph, lieber Joseph mein....Calvisius
Hodie Christus natus est.....Nanini
Three Kings have journeyed....Cornelius
Sing to the Lord.....Schütz

Part II

God's time is the best (Sacred Cantata) Bach
Accompanied by Violas, Cellos, Basses,
and Organ

Part III

Unsere Väter hofften auf dich (op.
109).....Brahms
Two Madrigals.....Monteverde
Serenade (new).....Elgar
Ring out, wild bells....Leopold Damrosch

The Philharmonic Society will present the following programs at its Saturday evening concerts at Carnegie Hall in January and March. Saturday evening, January 16, with Alma Gluck, soprano:

1. Bach.....Prelude, Choral and Fugue
2. Schubert...Symphony in B Minor
("Unfinished")

3. Bellini.....Aria, "Casta Diva," from
"Norma." For soprano and orchestra

ALMA GLUCK

4. Bizet.....Suite, "L'Arlesienne"

5. Songs with Piano Accompaniment

ALMA GLUCK

6. Grieg.... "Peer Gyn"—Suites 1 and 2
Solveg's Song: ALMA GLUCK

Saturday evening, March 13, 1915;
Dvorak-Wagner program, soloist,
Edouardo Ferrari-Fontana, tenor, of the
Metropolitan Opera Company:

1. Symphony in E Minor, op. 95, "The
New World."

Wagner

2. Prelude to Act I, "Lohengrin"

3. a) "Romanza" from "The Flying
Dutchman"

b) "Spring Song" from "Die Walküre"

EDOUARDO FERRARI-FONTANA

4. "Siegfried Idyll"

5. "Tannhäuser's Narration"

EDOUARDO FERRARI-FONTANA

6. Overture, "Rienzi"

7. Prelude to Act III, "Lohengrin"

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AS a Christmas shopper, Vogue has just finished buying gifts for women all over America—in the smallest towns, in army posts, in large cities, and out on the open prairie. More than ever before, our Christmas season has been a busy one; and as it ends we are led to the reflection that a good many women for whom Vogue has been shopping in December do not know that Vogue is just as valuable as a shopping commissioner during the other eleven months of the year.

Now that Christmas is over, what do you need for yourself? It may be anything from a new motor to a pair of slippers—furniture, wall-paper, household decorations, curtains, kitchen implements—but whatever it is, Vogue is ready to buy it for you.

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This number of Vogue is largely devoted to lingerie and fine linens. You can use it all winter as a guide to selecting them. Then there will be the forthcoming early spring fashions’ numbers with their forecasts and first pictures of the new mode; these numbers will enable you to purchase, through Vogue, the very newest gowns, suits and accessories that the New York shops will show. Remember that when ordering anything *advertised* in Vogue, it saves time to write direct to the shop. But when Vogue is to do the buying for you, address

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WHISPERS to the GIRL with NOTHING A YEAR

Fortifying Oneself against Winter by
Proper Sports Clothes and the Advantageous Use of Bits and More Bits of Fur

THERE has hardly been a year when odds and ends of fur could be so well utilized as they can be this winter. Small fur collars are exceedingly smart, and a bit of fur at neck and wrists will give a suit richness and individuality.

Moreover, the girl who is in need of a new set of furs need not despair over her small funds therefor. For various reasons, traceable in part to self-denials anent the war, the feminine world has put its stamp of approval on sets of muff and neck-pieces made almost entirely of velvet, chiffon, or satin, with just a touch of fur to pacify the furrier. The new ball muff lends itself most aptly to velvet, with sections set off with cordings. Chiffon in a taupe or beige shade is much used for flat muffs. One model for a chiffon muff has at both ends flounces scalloped and outlined with skunk. Narrow bandings of fur suitable for such trimming can be bought at any of the department stores at very moderate prices.

A FUR SET OF VELVET

The shape of the neck-piece for such a set should be carefully considered. Very smart and becoming to most people is the close-fitting stock of fur made of a two- or three-inch straight band of fur lined with satin. For a long neck this band of fur may be topped with a ruche of tulle, plaited in half-inch plaits and oftentimes as wide as the band of fur itself, so that the ruche hangs downward to the base of the throat. For a short neck it is better to omit the ruche.

Satin or moire ribbon can be used to finish the opening. One or two of the French collars in black or dark brown fur are finished with an odd little nosegay, such as a tiny rosy-cheeked silk apple set in a cluster of apple-blossoms. For those in mourning uncut velvet with a finish of caracal makes a lovely set, with black chiffon flounces if the muff be flat. Such sets as these must be daintily made, but with care they can be made at home at very moderate cost.

FUR FOR CARRIAGE BOOTS AND SWEATER

Fur that is not presentable enough to trim a coat or hat may be utilized for edging satin or velvet carriage boots, on which patchings and spots that are a bit rubbed will not be noticed. An old boot could be cut up and used for a pattern. Something out of the ordinary run of fur is quite appropriate for this sort of trimming, as there is no reason why a little originality should not improve even so conventional a thing as a carriage boot. As a matter of taste as well as economy, however, for such boots the dark colors of silk or velvet are best,—black, dark blue, maroon, or brown.

One of the most exclusive houses celebrated for the distinction of its blouses and accessories is showing a sweater of finely woven white wool with big nob buttons, a tight-fitting cuff, and a straight-around belt. The collar is of brown fur and the model is stunning, although a bit beyond the reach of the ordinary purse. However, in one of the shops is

almost the identical sweater both in weave and make, for about \$12. This is not cheap, yet it is very reasonable for the fine quality of wool in which it is woven. Fur remnants such as almost every one has stowed away somewhere can be put together for the collar. With a black or white corduroy outing skirt this would make a costume appropriate for luncheon at a country club, or for country house wear.

FOR THE SPORTS SWEATER

It is well to avoid such colors in sweaters as soil easily, for it is seldom that wool can be successfully washed at home; on the other hand, cleaning is expensive. Among the lasting colors for sweaters there is a lovely shade of Italian green in an unusually attractive model. The material itself is unusual, a hard-finished knit goods on the inside and a close short nap on the outside. The jacket is single breasted and fastens with matching green bone buttons. There are pockets on both sides, with a plait at the middle of each. Across the back there is a two-inch belt stitched close and ending at the side seams. Above this the material is gathered as one sees in a man's shooting coat. The finish at the neck is flat, so that it takes a flat collar well or makes a good base for a high collar; however, for cold weather, there is a scarf or sash to match that comes separately if desired. Such a sweater as this can be worn constantly without becoming soiled, and for that reason and because of its moderate price and fine quality it is an economy.

POSSIBILITIES FOR SPORTS WEAR

A sweater coat of velveteen is one of the novelties of the winter season. It can be worn with skirts of serge or cheviot and is an appropriate finish to an indoor costume of blouse and separate skirt. There are charming fancy velveteens suitable for it if one does not wish a plain color; the choice should depend, of course, on the skirt with which it is to be worn. There is every certainty of success if it is made with a good pattern. It should be cut with a wide sailor collar which tapers into long revers in front, a three-inch belt fastened with one big velvet-covered button, large patch pockets, and broad turned-back cuffs. So often one has left over from street suits good tailored skirts that look disjointed when topped by a blouse alone; and such a skirt with a velvet house-coat such as this can be prolonged into giving months more of satisfactory wear.

There is a new sort of scarf to wear with sports clothes which is a popular variant of the silk or woolen scarf and has the virtue of being easily copied at home. Crêpe de Chine in a dark or decided color is used for the outside, and a brilliant color of crêpe de Chine is used for lining. Dark blue is combined with flame color, green with yellow, brown with orange. The two colors are put together with an ordinary seam and across the ends there is a finish of silk fringe in the two colors. This can be made from the regular embroidery twist.





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John McE. Bowman
President

Getting Well—and Enjoying It

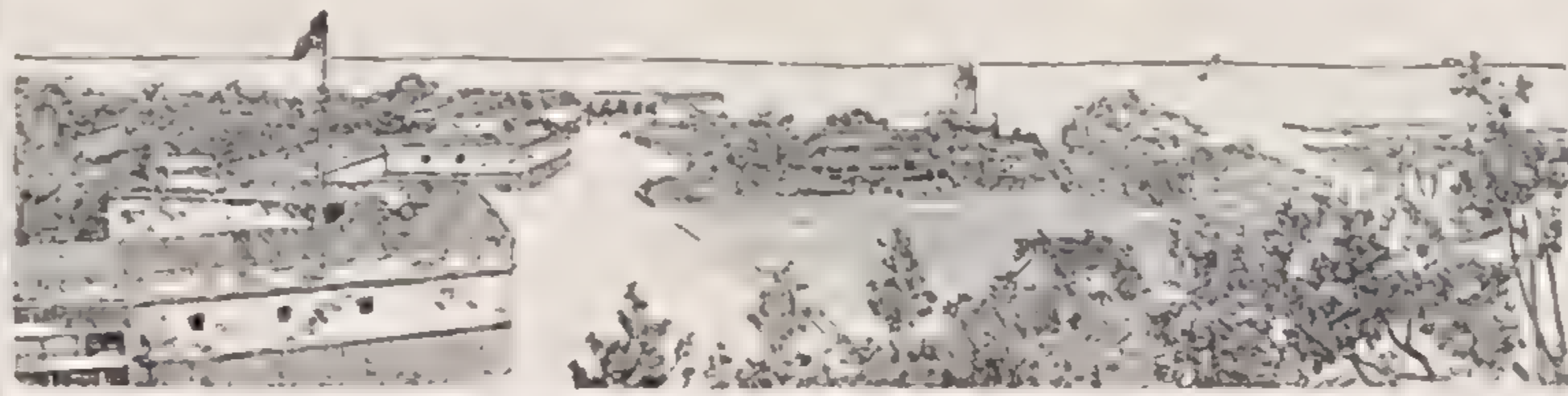
In America, *most* certainly. At Old Point Comfort—on Hampton Roads, with its wonderful all-year climate. Hotel Chamberlin—open all year. A luxurious social center, famed for its cuisine. Easy to reach—ask any Tourist Bureau or Railroad Agent.

The Means? The most complete Electro-Hydro-Therapeutic Establishment in America. Under skilled medical supervision, we duplicate every Treatment given at Karlsbad, Nauheim, Vichy, Aix or Harrogate.

Environment? There's always "something to do" at Old Point Comfort. Fortress Monroe, the big Army Post, with its Drills and Parades; Hampton Roads, right in front of the Hotel, an ever-changing panorama. Golf, tennis, motoring, driving, dancing, walking and real sea-bathing in the big Swimming Pool. And *your* kind of people.

Curative Waters? Surely,—always flowing from a depth of 900 feet. Used by thousands of Chamberlin patrons with remarkable success in Rheumatism, Gout, Indigestion, etc. Its radio-activity adds greatly to its medical value.

Are you interested? Then write to Mr. Geo. F. Adams, the Manager, at Box 307, Fortress Monroe, Virginia, for well-worth-while books on the Treatments and Medicinal Waters, the Hotel, the Climate and a very interesting one entitled "Cured." This tells of many cases that have been to The Chamberlin for Treatment and been "Cured."



Laurette Taylor—who won all hearts in Peg o' My Heart

said—"A portrait or criticism in The Theatre Magazine means a good deal to an artist, for it is well known that money cannot buy this space—and besides, this unique publication is read by theatre-goers all over the country."

Nothing more accurately describes the policy of The Theatre Magazine. Pub-

lished in the interest of the public, not the players, it gives the reader unbiased reviews of the season's productions and an intimate knowledge of the stage and its events that add enormously to the enjoyment of plays and players.

Read by theatre-goers all over the world.

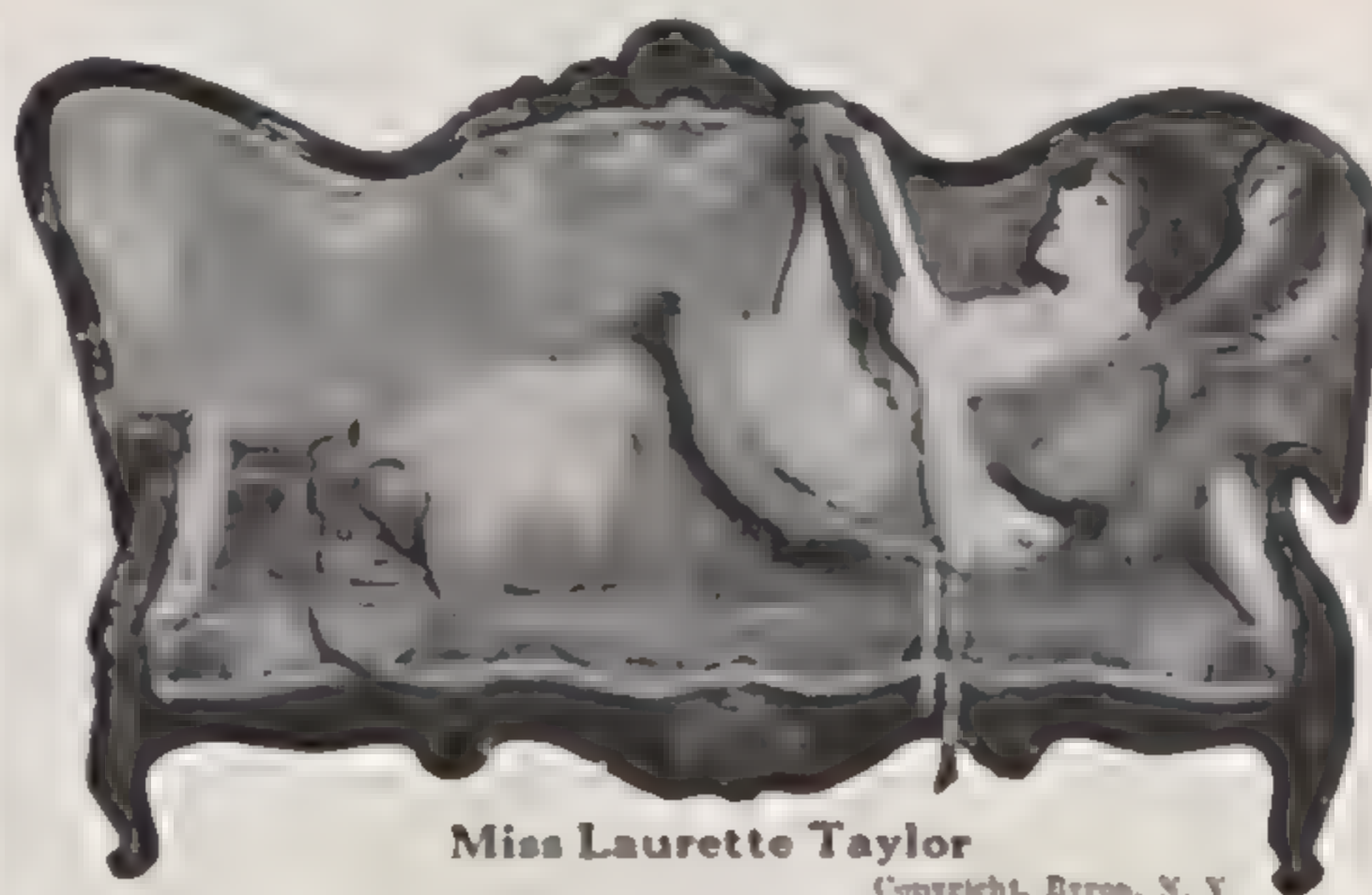
Special—4 Months, \$1.00

The regular price of The Theatre Magazine is 35c a copy. A dollar bill will bring it to you for the next four months.

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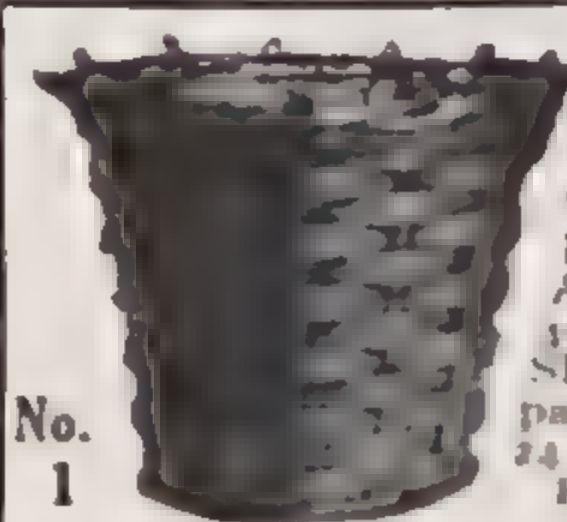
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THE THEATRE MAGAZINE
100 West 38th Street, New York



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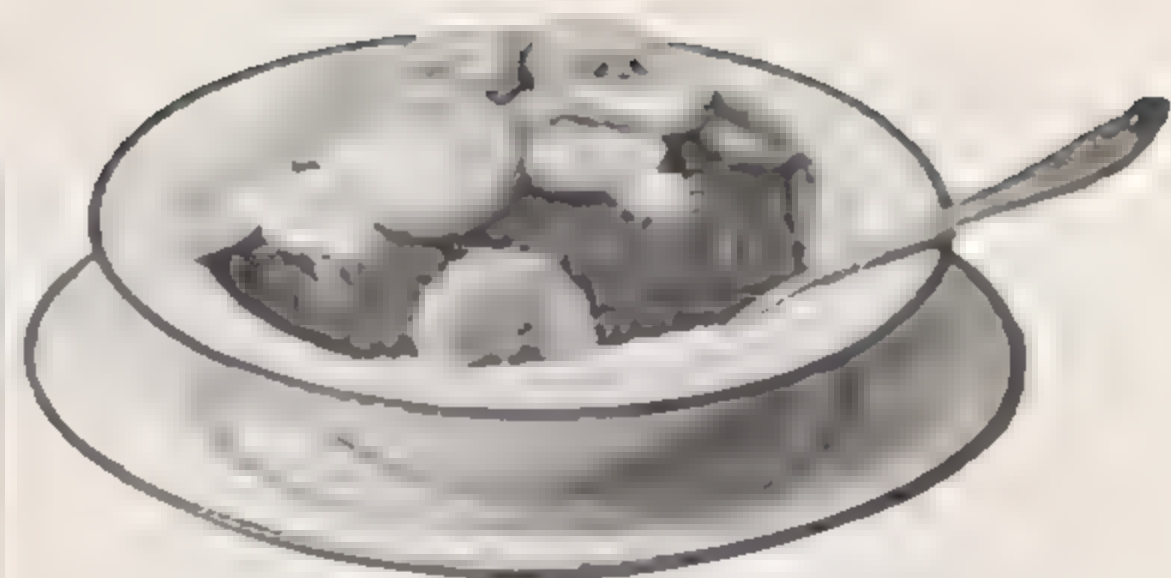
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Woven by hand from the celebrated East India reeds. Practically indestructible. All Sizes and Colors. Size to cover Standard 4-inch pot, style 7, or 5-inch pot, style 1. SPECIAL OFFER: 45c each, 3 for \$1.00, post-paid. Send for our Booklet "For the Home," containing 24 pages of practical artistic suggestions in Wicker Ware. HONNATREED MFG. CO., Sole Makers, ATLANTA, GA.

In answering mention Vogue.



"On the Firing Line"

THE man or woman who accomplishes anything in business or in the home must be on the firing line. Keeping at the front in any department of human activity calls for good brain and muscular energy, and these must come from the foods you eat.

Shredded Wheat

contains all the body-building material in the whole wheat grain prepared in a digestible form—a natural, elemental food that builds healthy tissue, sound bone and good brain.

For breakfast heat the Biscuit in the oven to restore crispness; then pour hot milk over it, adding a little cream; salt or sweeten to suit the taste. A warm, nourishing breakfast for a chilly day. Deliciously nourishing for any meal with sliced bananas, baked apples or canned or preserved fruits of any kind.

Made only by

The Shredded Wheat Company

Niagara Falls, N. Y.

FOR GOOD HAIR

Mrs. J. C. Leonard Recommends



MRS. MASON'S OLD ENGLISH HAIR TONIC AND SHAMPOO CREAM

These are the very preparations used by Kate Seaton Mason, the noted English Hair Specialist, in treating the hair of the Vanderbilt family, Duchess of Marlborough, Mme Melba and the leading society women of New York, London and Paris, who testify to its superiority for thin, falling, weak, brittle, splitting and dead-looking, lusterless hair.

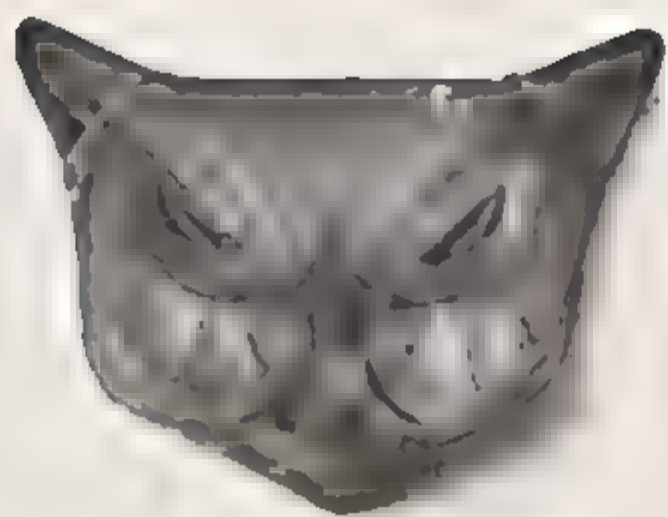


HAS MRS. MASON'S HAIR TONIC
SENT ALL OVER THE WORLD.

Mrs. J. C. Leonard, wife of Lieutenant Commander U. S. Navy, says: "I have used Mrs. Mason's Hair Tonic for a number of years, and had it sent to me all over the world, including China and Japan, and recommended it to a number of my friends out there, who still send to New York for it, and I would not be without it." Hair Tonic, \$1.00. Shampoo Cream, 25c., at drug and dept. stores.

THE PAXTON TOILET CO.

Boston, Mass.



A wise little owl of
opalescent glass stores
away a secret powder
to make the fair
woman fairer by
night-light

ON HER DRESSING-TABLE

THE illustrations on this page introduce a new Paris perfumer, that is, one new to America. Small courage was needed to give the buyer of a certain large New York shop the conviction that this perfumer offered toilet preparations that were real works of art. The oval box photographed at the bottom of this page holds soap in a pretty fashion. The base of the box is striped in blue and gold, and on the top is a charming print of an itinerant harlequinade troupe. The print is covered with glass and gives the effect of an exquisite bit of enameling. Price, \$3.75.

Wise in its generation is the owl's head of opalescent glass illustrated on this page, for it conceals mauve face powder for the fair woman who would look by night-light even fairer than she is. Price, \$3.75. Of the same lovely iridescent glass is the oval box photographed, which holds crystallized brillantime for smoothing the coiffure. Price, \$1.

A SHOP, QUITE FRENCH

Just a few feet of Paris in the form of a wee perfumery shop is tucked away on Fifth Avenue, but the woman who has been there once may rely upon her much-quoted feminine instinct—and discrimination—to guide her there again. This place is the new branch of a French house which has had a well-established agency here for many years.

Rose and gray is the entrance, with walls lined with an enticing variety of sweet-smelling bottles and jars, and the back of the shop widens into a rose and gray and gold room in the period of Louis XVI. Long mirrors hang on the gray-paneled walls, and rose-brocaded chairs are invitingly placed, but the center of interest is a large gold dressing-table perfectly equipped with gold toilet articles. Why this boudoir? The answer is that here the patronesses of this shop may come to be made up, free of charge,

by a competent maid who understands the art of reddening the lip and cheek and darkening the brow and lash.

All the attendants are French girls, who, in prettily accented tones, tell one, for instance, that this establishment has put up, just for the Christmas holidays, half-ounce bottles of one of their perfumes for 50 cents. The bottles of clouded glass are unusually attractive and may be bought filled at this low price until January 10. Another delightful perfume may be had all the year round for 75 cents a half-ounce and \$1.25 an ounce.

From a wide range of extracts, of dew-drenched blossoms picked at daybreak, are compounded toilet-waters which are poured into slender glass bottles; prices, 25 cents, 35 cents, \$1.25 each. Talcums are put up in cartons for 20 cents and in glass bottles for 50 cents.

TOILET TRIFLES

Then there are bath salts and creams, toilet vinegars and benzoin, a wonderful liquid rouge, potpourris, and—oh, yes—and charming little sachets. Rose petals, one variety of the sachet is called; it is made in wild roses of any color of satin and scented with any odor desired. There are three of the rose petal sachets, two for the garters and one for the brassière, placed in a tiny milliner's box for \$1.

A practical addition to hand-bag or dressing-table is a silver pencil filled with a good nail powder. The pencil is to be tapped on the nail, then the powder comes out and the nail may be rubbed with the palm of the hand. These pencils vary in price from \$1.75 to \$5 each, according to their size and the amount of engraving on the silver. This firm also makes a specialty of a professional make-up box; packed in a morocco-covered box are all the necessary preparations for \$25.

Note:—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.



An itinerant harlequinade troupe in full performance decorates the top of an oval box full of three cakes of dainty soap

Reduce Your Flesh

Wear my famous Rubber garments a few hours a day, and your superfluous flesh will positively disappear.

DR. WALTER'S FAMOUS Rubber Garments

FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.



Bust Reducer, \$5

Made of Dr. Walter's famous flesh-reducing rubber with coutil back. The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

Neck and Chin Reducers, \$3
Chin Reducers only, \$2

Frown Band, \$2

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Rubber Elastic Webbing "Slip-Ons" \$8 up
Rubber Elastic Webbing "Slip-Overs" \$6 up

Write at once for further particulars.

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Inventor and Patentee

Dept. A 45 W. 34th Street, New York

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Model 307

A.P. Brassiere A.P. Directoire

The New Models of the A. P. Brassiere Directoire have been especially designed to meet the requirements of the new fashion which tends to emphasize the high-busted, corsetless figure.

The A. P. Brassiere Directoire gently confines the bust and expresses the highest attainment in scientific modeling, which assures the wearer utmost comfort combined with beautiful figure lines.

At Your Favorite Shop, \$1 up.
Write for Style Portfolio.

G. M. POIX, Inc.

Dept. K, Columbia Heights Brooklyn, N. Y.
Chicago 116 So. Michigan Ave. New York 200 Fifth Ave.

Guard your complexion day and night. An application of **Creme De Meridor** before exposure to wind and cold will prevent dryness and chapping. Used before retiring, it will keep the skin clean and soft and beautify the complexion. Creme De Meridor is absolutely greaseless and will not grow hair.

Add to your beauty by using De Meridor Face Powder. Made in four tints. "It's the finishing touch to loveliness".

Creme De Meridor and De Meridor Face Powder, at all good stores 25c and 50c

Send for free samples of both

The De Meridor Co.
20 Johnes St., Newburgh, N.Y.



Frances Starr,
popular leading
lady says:

"Thank you for introducing me to Creme De Meridor. It is indeed remarkable."



MAKE YOUR DRESS ALLOWANCE GO FARTHER

UNLESS you have plenty of time and a very long purse, the effort to keep abreast of all the fashion changes is, to say the least, expensive. But there remains one safe, sure, and not costly way to keep up with them—to follow the fashions not as one who trails, but as one who leads the procession.

Vogue makes, to special order only, a unique kind of pattern that bridges the gap between a limited and an unlimited dress allowance.

These patterns, cut to your measure, transform Vogue itself from a mere picture book of new models into a working catalogue of styles, any one of which you can adopt at pleasure.

All you have to do is to find a little seamstress who can follow simple directions. There are plenty who have no imagination, but who can "copy like a Chinaman." Place the pattern before her with the necessary materials—and the thing is done. Many Vogue readers have maids who, working this way, fairly rival the best efforts of the very fashionable dressmakers.

WIDE RANGE OF MODELS

Each Vogue contains scores of new designs. Any one of them, on any page of Vogue from the front cover to the back, is always at your command. Sketches of new Paris models, advance styles worn by women famous for the charm of their costumes—whatever you find, you can have it reproduced in tissue paper, pinned together and plainly marked.

Of all the services offered by Vogue, this is the most original, most economical, most practical and least well known.

SIMPLICITY THE STRONG POINT

The cardinal point of these patterns is their perfect simplicity. Perplexing per-

forations and notches are absent. The different parts are distinguished by differently colored paper; and the whole gown, as pinned together, is a facsimile of the finished garment.

Try this experiment. While you look at Vogue clip out the drawings or photographs of styles you are pleased with. Then let Vogue reproduce at least one of them for you in pattern form; and have your house dressmaker make it up, simply as an experiment. The cost will be slight; and you are likely to discover the way to make your dress allowance go several times as far as at present.

Two gowns where you only had one; a dozen waists where you had only two or three; a *really* complete set of lingerie in the newest mode—is it worth trying?

SCALE OF PRICES

Prices for these special patterns are moderate. Vogue maintains the most expert pattern designers and cutters in the country; most of their time is given to the making of Vogue's regular stock patterns. Orders for patterns cut-to-individual measure are executed by them in, virtually, their spare moments. Therefore the scale of prices is kept as follows:

Pattern for complete costume, \$4. For waist or skirt, \$2. For three-quarter length garments, \$3. For children's clothes of all kinds, \$1.

Vogue has just prepared a new measurement blank that makes it exceedingly easy to order; a supply of these blanks in your sewing room will be found invaluable. Simply write on a postcard, "Send me your pattern measurement blank," sign your name and address and mail to

VOGUE PATTERN SERVICE
443 Fourth Avenue New York City

The Baby Cariole cares for baby day and night



The voice of authority says "better babies" should have less handling—more freedom and fresh air.

The same voice of authority endorses the Baby Cariote because it accomplishes this and much more.

Do you want to keep your baby healthy—happy—safe and comfortable every minute of the time—day or night—winter or summer—indoors or out? The Baby Cariote will do that.

The threefold advantages of the Baby Cariote—Bassinet, Crib and play yard—make it a practical economy, as well as a boon to both baby and mother.

The Baby Cariote is made light but strong—easily and quickly set up without tools—collapses into neat package for traveling or storage.

Remember the Name—The Baby Cariote

Whether you have a baby or not, we want you to know all about the Baby Cariote, also about our famous Toys that Teach. Write today for our FREE BOOKLET. The Baby Cariote and our Toys that Teach are sold by leading dealers everywhere. If your dealer cannot supply you, write us and we will see that you are supplied. Write for the Booklets anyway.

THE EMBOSSEING CO. MAKERS OF **Toys that Teach**
10 Pruyn Street, Albany, N. Y.

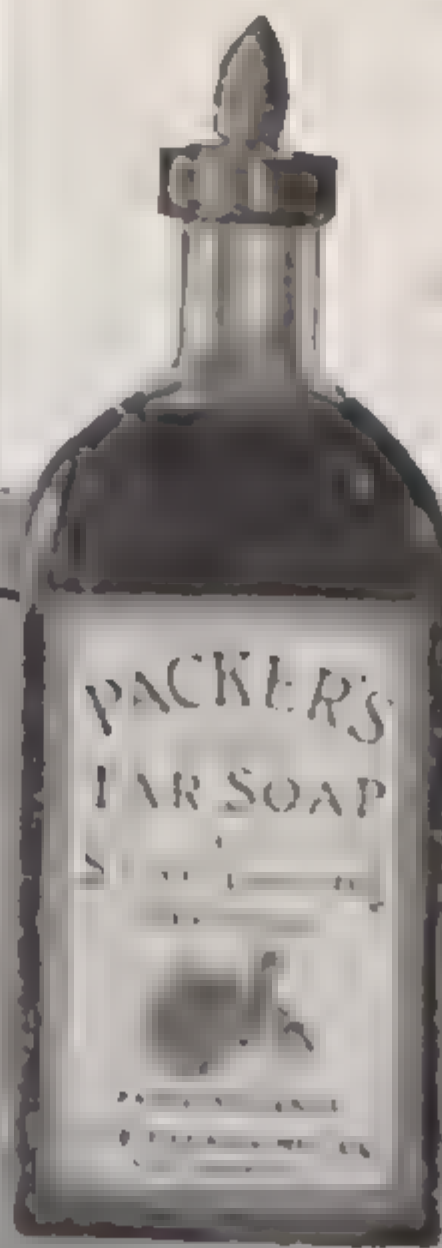
THE faint delicate perfume of Packer's Liquid Tar Soap makes its use especially pleasing.

It is simple to use. Apply a few drops directly to the moistened hair and scalp; the liquid soap lathers almost instantly and in ten minutes your shampoo is complete.

The result: A clean, refreshed scalp; soft and glossy hair, easy to coil. A bottle costs 50c. from your chemist, or 60c. by mail from the makers.

Send 10c. for a liberal sample.

The Packer Mfg. Co.
Suite, 87k
81 Fulton Street
New York City



MOTOR NOTES

THOSE New Yorkers who were fortunate enough to witness a portion of the automobile pageant which was one of the events in connection with the tercentenary celebration of New York City, doubtless noticed a series of cars in the parade that announced their coming, not by the raucous tones and blatant blare of the bulb or electric horn, but by a sonorous chiming of bells. The bells could be heard distinctly and served as an adequate warning, yet they did not offend the ear, and pleased rather than irritated those toward whom they were directed. These bells are electrically operated and bid fair to become one of the features of 1915 equipment. They are attractive in appearance, made of the best bell metal, and can be pitched to almost any note that appeals to the fancy of the purchaser. No more battery equipment or wiring is required than that used for the average electric horn or lighting system, and the bells are so arranged that they may be easily and quickly installed on the radiator cap or other forward portion of the car. One design is so arranged that a red headlight placed above the bell will flash as soon as the button operating the bell is pressed. These electric bells are sold for \$12 and \$14 for the five- and six-inch sizes, respectively, with the light, or at \$7.50 for the five-inch bell without the light.

PROVIDING FOR COLD WEATHER

The advent of cold weather again calls attention to the difference in the comfort accorded the driver of the car and that of the passengers who sit in the tonneau.

The driver is well protected by a windshield and his feet feel the benefit of a large amount of hot air that continually passes over the motor and reaches the driver's compartment. In order that the occupants of the tonneau, however, may share some of these advantages, various forms of heaters have been devised. The cooling water and the exhaust gases from the motor furnish a large source of heat that has been made use of in various ways. One of the most ingenious of these devices is intended to replace the foot-rest or foot-rail that is found in the tonneau of every well-appointed touring-car. The new device is in reality a foot-rest composed of a hollow tube that may be connected by means of flexible metal piping with the exhaust pipe of the car and is controlled by means of a continually locked valve. The hot exhaust gases are thus enabled, at the will of the occupants of the tonneau, to pass through the hollow tubing that forms the foot-rest. It may well be imagined that if this heat is confined by means of properly disposed lap-ropes, the comfort of the occupants of the tonneau would be increased even on the coldest day. This device, including the tubing and valve, is sold for \$25.

AN ADJUSTABLE TROUBLE LAMP

Although the use of demountable rims has greatly lessened the trials of the motor-car driver, nevertheless the vision of changing tires at night on an unlighted road is none too pleasant. It is generally the rear tire that demands attention, and, as all experienced motorists know, this is the portion of the car that receives no benefit from the head or side lamps. To meet such an emergency a compact type of dash-lamp has been devised that incorporates all of the features of the exceedingly useful trouble lamp. By

means of the new device an electric light may be used on any part of the car. There is a nickel-finished base that contains a hand reel and the usual form of dash-lamp. When it is desired to use this dash-lamp as a trouble lamp, it is unscrewed from its mounting on the wheel and any length of flexible cord may be unwound. A neat handle is provided for rewinding the cord when the service of the trouble lamp is no longer required. This device is sold complete for \$4.

A MAGIC LOCK

The adage concerning the fruitlessness of locking the barn door after the horse has been stolen hardly applies to the modern private garage, for there are enough tempting tools, pumps, robes, and probably supplies of oil and gasoline within easy reach to impress the most careless person with the necessity for locking the door. Therefore, the driver or some other occupant of the car must always dismount, return to the garage, and lock the doors, and the reverse of this process must be gone through when the car returns. For this reason every motorist who maintains a private garage will be interested in a special system of electric control that causes the doors to be shut and locked, or unlocked and opened, from any portion of the house or grounds of an estate. For example, a post may be set up at the side of the driveway near the entrance to the yard, and without dismounting the driver of the car may open the doors of the garage by inserting a key in the lock on top of the post and turning it so that the proper electrical connections are formed. This same operation may be accomplished by means of pressing a button in the house, and, therefore, on rainy evenings there need be no worrying as to whether or not the garage is locked for the night.

ANENT THE ELECTRIC VEHICLE

Since the practical perfection of the electric vehicle there have been no changes so marked as in the rearrangements of seating positions. The ordinary enclosed type of electric car has grown from a model that accommodated two passengers to one that will easily hold three, four, or even five. When first produced the latter model was similar to its gasoline cousin of the limousine type, or sedan type as they are now known, without the division between the driver's compartment and the tonneau. Such electric vehicles, however, generally seemed to assume the use of a chauffeur, and as an electric car is so easily controlled and is now considered the intimate personal vehicle of the owner, it became advisable to design seating arrangements that would not result in this marked division between driver or owner and passenger. One of the most novel new arrangements consists of a three-passenger seat. The middle portion of this seat, which is used for the driver, is moved forward about six inches so that the driver's shoulder will not interfere with the comfort of the passenger on either side. The steering-wheel is placed directly in front of this middle seat, and thus this vehicle is distinctively of the center control type.

To accommodate five passengers, two additional seats are placed on each side of the steering-wheel in such a manner that the driver can obtain a clear vision ahead and on an angle at each side. Such a vehicle is well balanced no matter how many or how few occupants are in the car.

If You Neglect Your Scalp Your Hair Will Fall



Cuticura Soap Shampoos

Preceded by light touches of Cuticura Ointment applied by the end of finger to the scalp skin will soften and remove patches of dandruff, allay itching or irritation and quickly promote hair-growing conditions. Special directions accompany each cake.

Samples Free by Mail

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.

La Patricia Corsets are custom made to your individual figure—so designed as to give poise and luxurious ease to the body, and to gently mould the figure into the fashionable lines.

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Street Coat of Soft Broadtail trimmed
with broad band of Silver Fox.

THE exquisite quality and distinctive style of Revillon furs are a source of permanent satisfaction to the wearer.

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This is Francis I in Cellini's Studio



No man ever lived a more interesting life or wrote of it more interestingly than Cellini. His dealings with kings and princes, his love affairs, his street fights with his rivals—all this he tells with a frankness that takes your breath away.

And back of it all you see the glitter and glare, the licentiousness and violence of the great dramas of the Middle Ages. Do you know what four autobiographies out of all the autobiographies in the world are most worth reading?

Dr. Charles W. Eliot, from his sixty years of reading, study and teaching—forty years of it as president of Harvard University—has chosen the four autobiographies that best picture the times in which their writers lived. These he has united with the few really worth-while histories, poems, dramas, works of science, philosophy and religion that a well-read man should know. Grouped together, indexed and edited with expert skill, these great works are celebrated as

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convinced me
that I need
Sanatogen!"

AND one day there comes to most of us the conviction that we, too, must have help—help that rebuilds, restores, replaces the nervous energy that has been so recklessly expended.

It is then that the kindly, tonic influence of Sanatogen is appreciated. For, after all that need of help is often but the nerves' need of nourishment.

And when Sanatogen brings to the starved cells and tissues the very foods they hunger for, in just the form that is most easily taken up, it is not long before relief comes.

Over 21,000 physicians have written letters, telling how they have watched Sanatogen reconstruct cell and tissue, enrich the blood—recall keener appetite and better slumber and infuse the whole system with a new vigor.

Such, too, is the recorded experience of scores of the world's foremost thinkers. And it will be *your* experience as well, once you decide to give *your* nerves this kindly restorative aid of Sanatogen.

Sanatogen is sold by good druggists everywhere in 3 sizes, from \$1.00 up.

Grand Prize, International Congress of Medicine, London, 1913

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ENDORSED BY OVER 21,000 PHYSICIANS

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for Elbert Hubbard's new book, "Health in the Making." Written in his attractive manner and filled with his shrewd philosophy together with capital advice on Sanatogen, health and contentment. It is free.
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Mail orders filled with complete satisfaction.

Corsets for ordinary wear on same lines.

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Opposite the Ritz-Carlton

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Good taste in furniture does not depend upon cost. The excellence of Leavens' designs and the wide variety from which you may choose, insure a correct selection.

Simple, well built, well finished, honest throughout, not a piece but which will accord with the best of American life.



Stands out in contrast to the cheap imitations and ornate examples.

Good solid oak construction, reasonable and simple designs, and your own taste in finish.

Shipments carefully made, insuring safe delivery.

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Its Purity has made it famous



**CORRECT ENGRAVING
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The making of Wedding and Social Invitations, Visiting Cards and Stamped Paper is our special work, done in our own shop. Samples and prices upon request. Write Desk V.

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**20% off on
Albrecht Furs**
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QUALITY FIRST

You Can't Afford to Miss This

Our midwinter 20% Discount Bargain Offer affords the readers of this publication an opportunity to buy their Furs—at a time when they are most needed—at prices never before offered for the quality, style and workmanship you get in Albrecht neckwear, garments and muffs.

Surely, it will pay you to buy your Furs now for next season—or for immediate use—but you must act quickly as this 20% discount offer expires February 1st, 1915.

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A WORLD OF WHITE THINGS

(Continued from page 45)



Of medium high bust and long hips, and with a waist-line which curves in the ever so little fashion demands, is this corset of brocaded material which usually sells for \$4; January price, in pink or white, \$1.95

Merely three rows of hemstitching and one diminutive bow are the trimming of this pink or white crêpe de Chine combination of quite a Poiret-like simplicity; \$3.75

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Tucks, Valenciennes lace, feather-stitching, and ribbon trim this fine batiste gown, and yet the ensemble is almost trimmingsless; \$1.95

Sleeves of embroidered net and a yoke of embroidered net with a choux of ribbon for a corsage bouquet has this nainsook model; \$1.95



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VOGUE

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With all the ordinary sources of information from abroad cut off, you will need more than ever before this news of the fashions, of the shops, of social forms, and of the thousand and one things that you expect from Vogue.

Even in the ordinary days of peace, and certainly in these next few months when everyone is waiting eagerly for the first news of the early spring fashions, there is always a great increase in demand for Vogue. At the same time, the newsdealers are likely, this year, to have on hand fewer copies than usual; so, if you are counting on your favorite newsstand for these important numbers, it is very important to speak for them well in advance. Check them in the column alongside and hand to your newsdealer. This is the surest and easiest way.

"But why," you will say, "doesn't Vogue provide everywhere enough copies to go around?" This is a perfectly fair question, and Vogue is glad to answer it. The fact is that Vogue is not "returnable" like other magazines. The newsdealer orders only as many copies as he expects to sell, because he cannot, as in the case of other magazines, return the unsold copies at the price he paid for them. So, unless you think to tell him in advance, you may not always find the copy you want most.

With some of the best numbers of the whole year—Motor & Southern Fashions, Smart Fashions for Limited Incomes, Spring Forecast—all coming soon you will surely want to avoid any disappointment. In the column alongside you will find titles and dates of all the 24 numbers Vogue will publish in 1915, with a brief résumé of their contents. This is to make it easy for you to decide which of these numbers you will particularly want.

To make sure of each number

Check with your pencil each number you are sure you will want; then tear off the whole column, put your name or initials and hand it to your newsdealer the first time you pass his stand. This simple precaution will make a great difference in the punctual receipt of all the numbers that Vogue will publish during the coming year.



Here follows a list of the numbers Vogue will publish in 1915. Check those you want, tear off and give to your newsdealer

<input type="checkbox"/>	LINGERIE	Jan. 1
	<i>Smartest novelties for wardrobe and linen closet.</i>	
<input type="checkbox"/>	MOTOR & SOUTHERN FASHIONS	Jan. 15
	<i>The trend of coming styles as seen in the Southland.</i>	
<input type="checkbox"/>	SPRING DRESS MATERIALS AND TRIMMINGS	Feb. 1
	<i>How the Spring models will be developed.</i>	
<input type="checkbox"/>	FORECAST OF SPRING FASHIONS	Feb. 15
	<i>The earliest authentic news of the Spring mode.</i>	
<input type="checkbox"/>	SPRING PATTERNS	March 1
	<i>Working models for one's whole Spring and Summer wardrobe.</i>	
<input type="checkbox"/>	SPRING MILLINERY	March 15
	<i>The newest models in smart hats, veils and coiffures.</i>	
<input type="checkbox"/>	SPRING FASHIONS	April 1
	<i>The last word on Spring gowns, waists, lingerie and accessories.</i>	
<input type="checkbox"/>	SMART FASHIONS FOR LIMITED INCOMES	April 15
	<i>First aid to the fashionable woman of not unlimited means.</i>	
<input type="checkbox"/>	BRIDES AND SUMMER HOMES	May 1
	<i>A journey "thro' pleasures and palaces" in Newport and elsewhere.</i>	
<input type="checkbox"/>	AMERICAN TRAVEL	May 15
	<i>Places in our own country well worth a visit at least.</i>	
<input type="checkbox"/>	SUMMER FASHIONS	June 1
	<i>The final showing of the Summer modes that will be.</i>	
<input type="checkbox"/>	IN THE COUNTRY	June 15
	<i>Society takes to sports and life in the open.</i>	
<input type="checkbox"/>	HOT WEATHER FASHIONS	July 1
	<i>The correct wardrobe and equipment for all outdoor sports.</i>	
<input type="checkbox"/>	HOSTESSES	July 15
	<i>The newest ideas in midsummer entertainments.</i>	
<input type="checkbox"/>	LONDON & PARIS	Aug. 1
	<i>Europe preparing to resume where it left off at the start of the war.</i>	
<input type="checkbox"/>	CHILDREN'S FASHIONS	Aug. 15
	<i>Outfits for the infant and the school boy or girl.</i>	
<input type="checkbox"/>	AUTUMN MILLINERY	Sept. 1
	<i>A guide to the season's best expressions in hats and bonnets.</i>	
<input type="checkbox"/>	FORECAST OF AUTUMN FASHIONS	Sept. 15
	<i>The first accurate forecast of the fashions for Autumn.</i>	
<input type="checkbox"/>	AUTUMN PATTERNS	Oct. 1
	<i>A grown-up picture book, featuring Vogue's patterns for Fall and Winter.</i>	
<input type="checkbox"/>	WINTER FASHIONS	Oct. 15
	<i>Vogue's dress rehearsal of the Winter mode.</i>	
<input type="checkbox"/>	AUTUMN SHOPPING	Nov. 1
	<i>A tour through the best shops of two continents.</i>	
<input type="checkbox"/>	DRAMATIC & VANITY	Nov. 15
	<i>The fine arts that make fair women fairer.</i>	
<input type="checkbox"/>	CHRISTMAS GIFTS	Dec. 1
	<i>Vogue's solution of the Christmas Shopping problem.</i>	
<input type="checkbox"/>	CHRISTMAS	Dec. 15
	<i>Midwinter fashions, festivities and frivolities.</i>	

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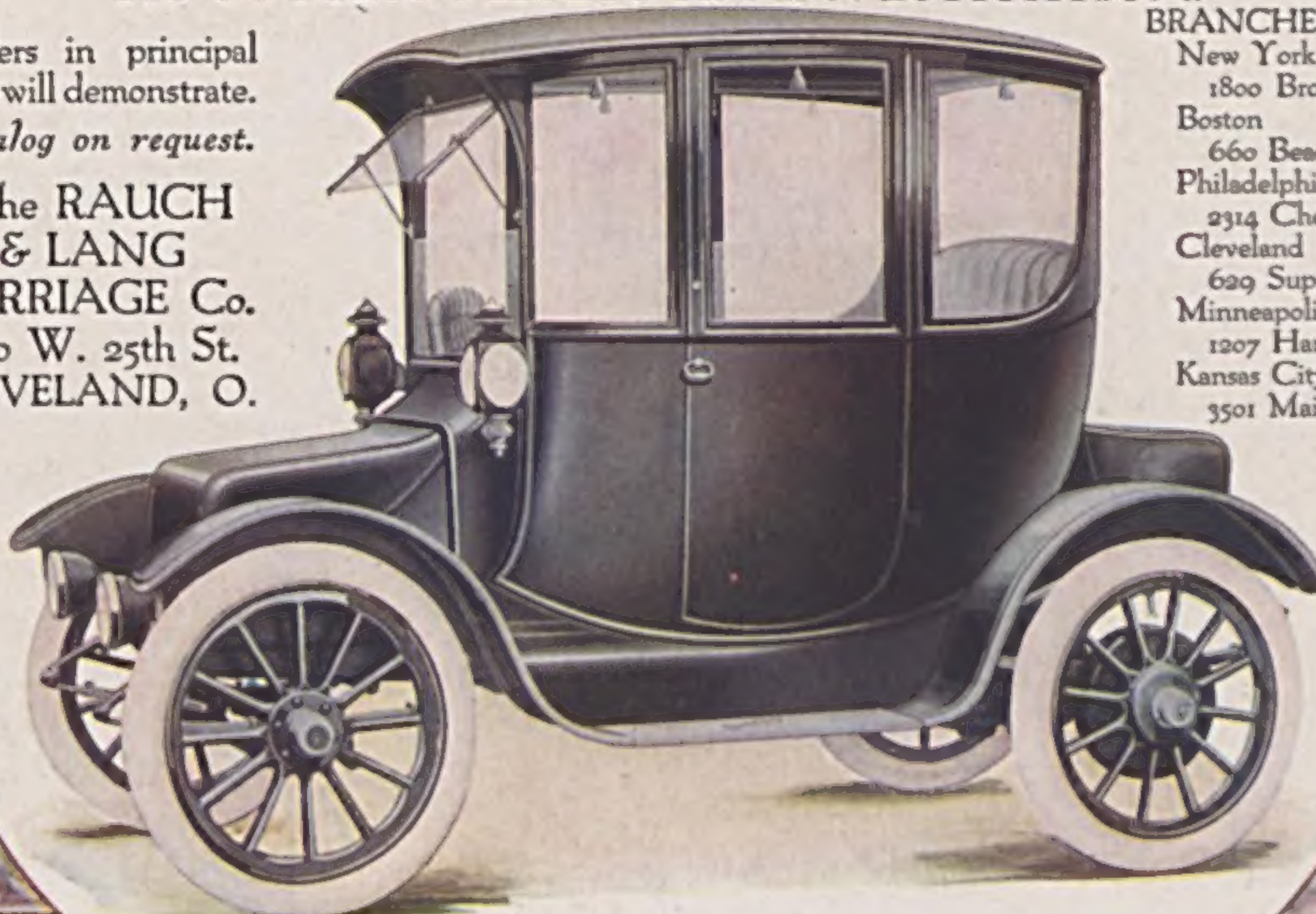
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